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FUJI X-PRO1 TESTED**



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Saturday 31 March 2012

amateur photographer

FUJIFILM

X-PRO1

Is it really better than the Leica M9?

**16.3 MILLION
PIXEL APS-C
SENSOR**

PAGE 43

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

PAGE 21



NATURE

JIM BRANDENBURG

Special wildlife moments

PAGE 50



ON TEST

LONG SHUTTER SPEEDS

Tiffen's new 2-8 stop ND filter



CLASSIC KIT

PAGE 55

THE PENTACON SUPER

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INTERFIT

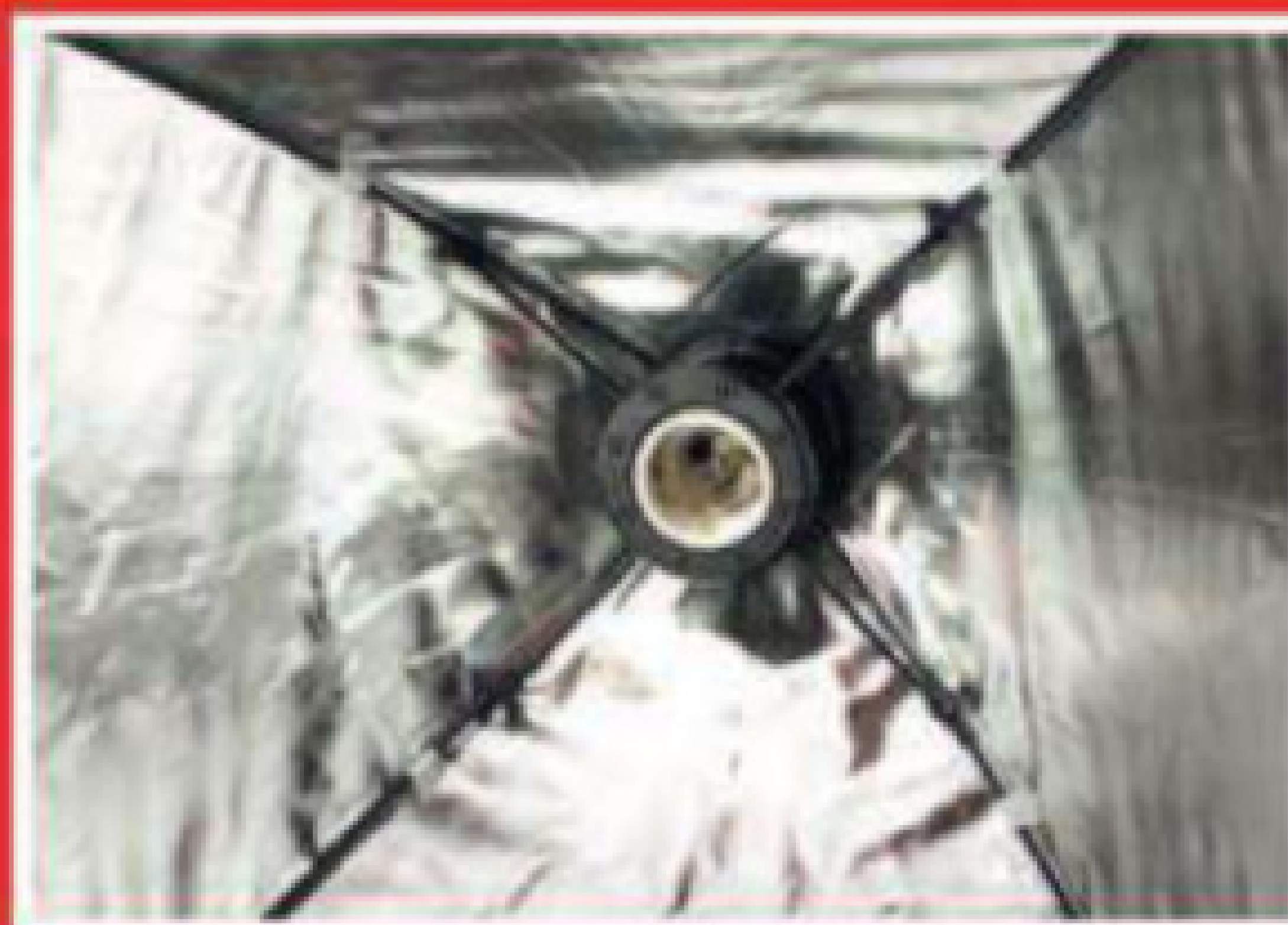
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Amateur Photographer For everyone who loves photography

IT MIGHT seem strange for a photographer to want to stop light when his craft relies on an abundant supply of it, but just as a baker might not use the whole sack of flour and the artist not use the whole tube of paint, sometimes what we want to create requires less light rather than more. As anyone who has tried to mix fill-in flash, a wide aperture and a bright day will know, it can be impossible to find a synchronised shutter speed short enough that will not overexpose the scene. This is usually when wedding photographers come to realise there is such a thing as too much daylight – and when they begin to investigate leaf shutters.

A neutral density filter can't do much for that

situation (see Tim Coleman's ND filter test on page 50), but when we want a long shutter speed on a bright day, or an even longer shutter speed on a dull day, holding back the light is the only thing to do.

Maybe you want to blur a rolling tide, streak moving traffic into multi-coloured spaghetti, clear a street of pedestrians or create enough time to 'paint' at sunset with a torch or a flash. Photography might mean 'drawing with light', but that doesn't mean more is always better.



Damien Demolder
Editor

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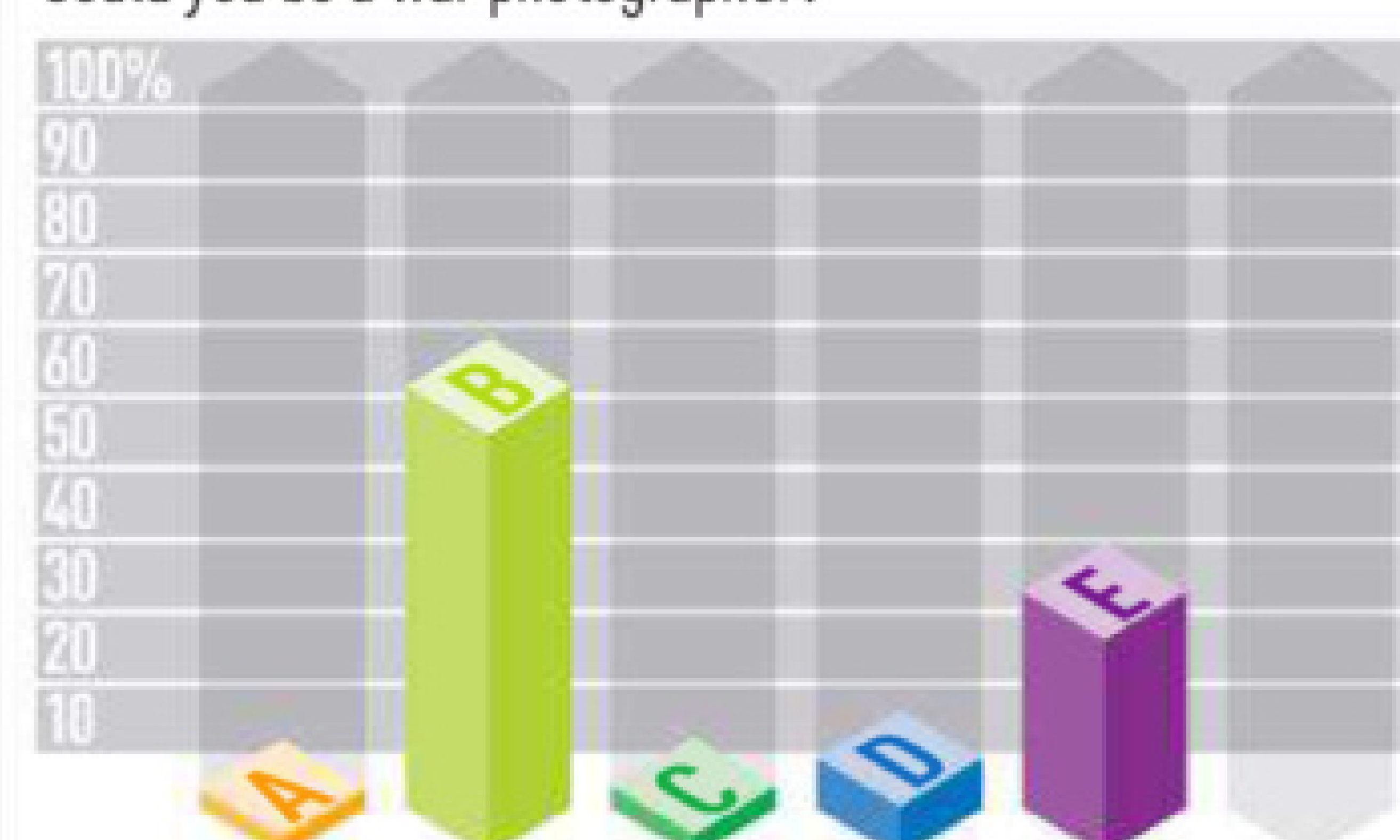
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AP readers speak out on the week's issues

THE AP READERS' POLL

IN AP 10 MARCH WE ASKED...

Could you be a war photographer?



YOU ANSWERED...

A No, foreign events don't interest me	2%
B No, I wouldn't be able to do it	59%
C No, I don't think photos can change anything	2%
D Yes, but only in wars I really cared about	7%
E Yes, I'd photograph any conflict	30%

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Have you ever used a neutral density filter?

VOTE ONLINE www.amateurphotographer.co.uk

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P21

Find out how Jim Brandenburg takes his fantastic nature photographs

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax** 0203 148 8123 **Email** amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848 **Email** ipcsubs@quadrantsubs.com **AP Test Reports Telephone:** 01707 273 773 www.testreports.co.uk/photography/ap

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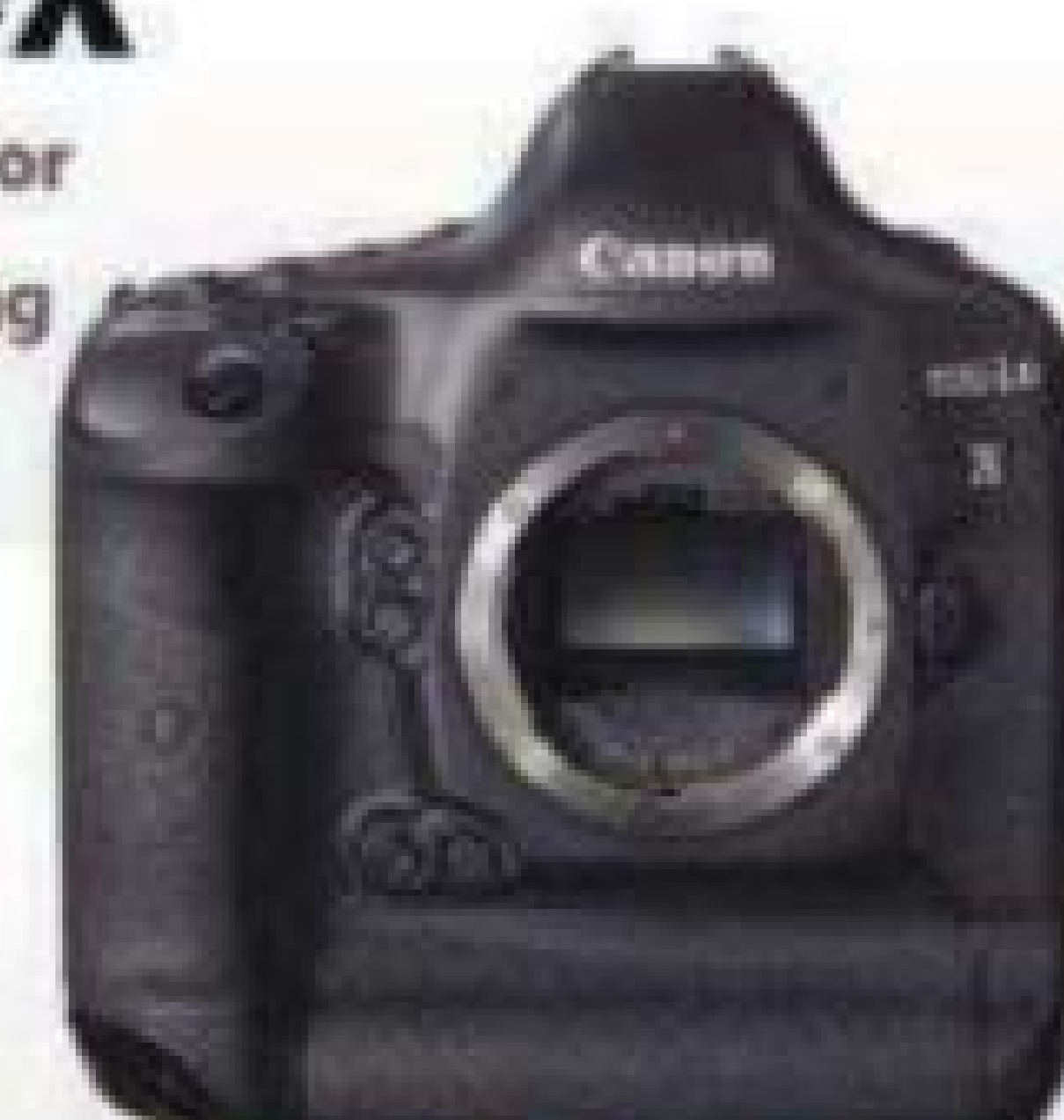
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DAMIEN DEMOLDER

Sony focuses on SLT, away from DSLR • Alpha 57 boasts 12fps

SONY UNWRAPS NEW SLT SYSTEM CAMERA

SONY has said it is not likely to launch another conventional DSLR as it unveils a new single lens translucent (SLT) camera called the Alpha 57.

Replacing the Alpha 55, the camera's key features include a top burst rate of 12 frames per second with continuous AF (in Tele-zoom Advanced Priority AE mode), and a maximum ISO of 16,000 (lowest ISO 100), extendable up to ISO 25,600.

The 12fps frame rate is achieved using a cropped image, reducing the maximum resolution to 8.4 million pixels.

In an interview with AP, Sony confirmed that it is not likely to launch another DSLR, focusing instead on the translucent mirror technology of its SLTs.

However, Sony category development manager Paul Genge stressed that the firm would continue to compete in this section of the system camera market.

‘We are not pulling out of the DSLR category,’ he said, adding: ‘Given the level of investment Sony is putting into SLT, it is highly unlikely we will ever introduce another DSLR...’

‘We will continue to grow this [SLT] category alongside NEX [CSCs].’

The Alpha 57 is equipped with a new



The Alpha 57's features include a 3in articulated LCD display and Auto Portrait Framing, linked to the rule of thirds

electronic viewfinder, offering a 100% field of view and a resolution of 1.44 million dots.

Due out in April, at a price yet to be announced, the Sony A-mount-compatible Alpha 57 borrows its APS-C-sized, 16.1-million-pixel sensor from the NEX-5N.

Key differences over its Alpha 55 predecessor include Auto Portrait Framing. This aims to position the subject's face in the captured frame in accordance with the rule of thirds, using face detection to first identify where the person is in a scene and then crops the image. It can be used in both landscape

and portrait formats, with the original image saved alongside the altered one.

The Alpha 57 is the first SLT camera to boast Clear Image Zoom, a function designed to double – digitally – the effective magnification of an attached lens.

The camera uses Pixel Super Resolution Technology, borrowed from the firm's Cyber-shot compacts, which deploys ‘pixel mapping’ in a bid to enhance resolution.

The newcomer also incorporates a 15-point AF system – with three cross sensors – and includes full HD movie featuring a maximum 50p frame rate using the AVCHD (version 2) file format.

Sony says the Alpha 57 borrows its design from the Alpha 65, following feedback from European customers who reported that the Alpha 55 was too small, so the Alpha 57 has been given a ‘firmer grip’.

Other features include SteadyShot Inside image stabilisation, claimed to deliver up to 4.5 stops of ‘assistance’, plus Sony's Sweep Panorama technology.

Also on board is a 3in (921,000-dot resolution) articulated LCD screen.

Sony claims it includes an improved version of its object tracking technology.

SNAP SHOTS

● A photographer who retraced the steps of a serial-killing couple, revisiting the scene of the crimes and taking pictures along the way, has been shortlisted in the 2012 Kraszna-Krausz Book Awards 2012. The book, by Christian Patterson, is ‘part evidence and part invention’, say organisers. The results will be announced on 26 April.

● Lensbaby has announced a new macro converters kit, for close-up photos using any Lensbaby optic and body. The £47.99 kit includes an 8mm and 16mm converter that, together, make a 24mm converter. Visit www.intro2020.co.uk.

Do you have a story?

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To keep up to date with all the latest photography news on the AP website, scan this symbol with a QR code reader on your mobile phone, iPad or iPod.

BRITISH PHOTOGRAPHER WINS HASSELBLAD TITLE

UK PHOTOGRAPHER Paul Graham has won the £95,000 2012 Hasselblad Foundation International Award in Photography.

The judges' citation for this year's awards read: ‘Paul Graham is one of the most brilliant photographers of his generation.’

‘During the course of his nearly 40-year career he has presented an extremely

focused body of work, at once perfectly coherent and never monotonous.

‘In images both sensitive and subtly political, he makes tangible the insignificant traces of “the spirit of the times” we do not normally see...’

An exhibition of Graham's work will open at the Gothenburg Museum of Art in Sweden on 26 October.



© PAUL GRAHAM

A week of photographic opportunity

PHOTODIARY



© BRONKHORST AND CHAMMAN, ORIGINAL MATERIAL FROM BELFAST EXPOSED ARCHIVE

Wednesday 28 March

EXHIBITION Prima Materia, until 27 April at Belfast Exposed, Belfast BT1 2FF. Tel: 02890 230 965. Visit www.belfastexposed.org. **EXHIBITION** East Meets West (photography and filmmaking), until 27 May at the Quad, Derby DE1 3AS. Tel: 01332 290 606. Visit www.derbyquad.co.uk.

Thursday 29 March

EXHIBITION Famous in the Fifties by Daniel Farson, until 16 September at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.npg.org.uk. **DON'T MISS** Conservation in Action – Photography (11am-12.30pm; 2-4pm, admission free). Photo archive digitisation, at Lanhydrock, Cornwall PL30 5AD. Tel: 01208 265 950. Visit www.nationaltrust.org.uk.

Friday 30 March

EXHIBITION 1948 Olympians, until 16 June at Visual Arts Centre, North Lincolnshire DN15 6TB. Tel: 01724 297 070. **EXHIBITION** Terry O'Neill – Reworked, until 31 March at Rook & Raven, London W1T 1HN. Tel: 0207 323 0805. Visit www.rookandraven.co.uk.

Saturday 31 March

EXHIBITION Take Me To The Kittens! by D Jun-Yu Low, until 12 May at Artlink, East Yorkshire HU5 3QP. Visit www.artlink.uk.net.

EXHIBITION Exemplar: Joy Division by Kevin Cummins, final day at Manchester Photographic Gallery, Manchester M1 2FF. Tel: 0161 236 7224. Visit www.manchesterphotographic.com.



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Sunday 1 April

EXHIBITION Right on Kew, photos of Kew Gardens by Tony Wallis until 22 April at Artisan Gallery, London NW10 2BE. Tel: 0208 451 6315. Visit www.artisan80.com. **EXHIBITION** Through Lichfield's Lens: The Polaroids, until 6 May at Nunington Hall, North Yorkshire YO62 5UY. Tel: 01439 748 283. Visit www.nationaltrust.org.uk.

Monday 2 April

EXHIBITION International Garden Photographer of the Year, until 9 April at Royal Botanic Gardens, Surrey TW9 3AB. Tel: 0208 332 5655. Visit www.kew.org. **EXHIBITION** Thomas Ruff: Nudes, until 14 April at Gagosian Gallery, London W1K 3DE. Tel: 0207 493 3020. Visit www.gagosian.com.

Tuesday 3 April **LATEST AP ON SALE**

EXHIBITION Les Paradis Naturels by Aleksey Chizhov, until 5 April at Erarta Galleries, London W1J 8DN. Tel: 0202 499 7861. Visit www.erartagalleries.com. **EXHIBITION** In the Blink of an Eye: Media and Movement, until 2 September at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk.



© JAMIE LOWE

AP readers exchange messages in gallery

PHOTOGRAPHERS TIE KNOT IN AP WEBSITE ROMANCE

TWO AP readers have tied the knot, seven years after a chance meeting on the magazine's website.

Tanya Lowe and Ian Gregory first exchanged messages using AP's online gallery, which led to them hooking up in person at the Focus on Imaging show in 2005 and moving in together soon after.

'I blame AP or at least the gallery spin-off, where I happened to post a few pictures and Ian made comments,' wrote Tanya in a recent message posted on AP's website forum.

'So, off I went to look at his website and sign his guest book.'

Tanya told AP's newsdesk she was 'in awe'

of the images Ian had posted to the gallery, having found out he had won honours in the magazine's Amateur Photographer of the Year contest.

'I can't remember exactly what the pictures were that I posted... I was very new to photography and into my garden flowers.'

'Ian, along with a few others, said how much they liked them and gave a few tips on how to improve – I was using a compact at the time. Their encouragement pushed me into photography becoming a hobby.'

The couple, who live in Denville, Hampshire, got married at a register office in Portsmouth on 29 February – leap day.

KODAK DITCHES COLOUR SLIDE FILM

KODAK is set to increase the price of all its films by 15%, just days after confirming plans to ditch all its colour reversal [slide] emulsions.

Eastman Kodak plans to discontinue its Professional Ektachrome E100VS, Ektachrome E100G and Elite Chrome Extra Color 100 slide films, blaming poor demand.

'That, compounded by the complexity of the product manufacturing processes, has made it no longer possible to sustain three slide film products,' added the US-based firm in a statement.

Kodak expects remaining stocks to last from six to nine months, based on current sales, but warns that orders will be fulfilled on a 'first-come, first-served basis'.

'Inventories may run out before then, depending on demand,' added a spokesman.

Kodak's Professional Color Negative and black & white films will continue.

In a further blow to customers, however, Kodak has since revealed plans to raise the price of all remaining films by around 15%.

'We have to contend with further increases in energy and raw material costs, and higher costs associated with lower volumes.'

'Therefore, to remain a sustainable, viable business, the company is implementing a price increase for consumer and professional films.'

Earlier this year, Kodak's US head office filed for bankruptcy protection and revealed plans to cease camera production.

SNAP SHOTS

● Plustek has unveiled new film scanners for 35mm negatives and slides that are designed to use less power than current models. The OpticFilm 8200iAi flagship (priced £439.99) adds features such as support for layers and masks, and 16-bit histogram support. The scanners include a revamped light source, designed to help improve colour rendering while using less power. The basic model, the OpticFilm 8100 costs £219.99. Visit www.intro2020.co.uk.

● Kodak plans to sell its online gallery to photo-sharing and print service Shutterfly for \$23.8m. The deal followed a court-supervised auction process designed to maximise the value of Kodak's assets under UK bankruptcy laws.

● A UK student has been shortlisted in the Student Focus section of the Sony World Photography Awards. Thamyres Matarozzi is a photography student at the London College of Communication. The Student Focus contest pulled in entries from more than 200 educational institutions worldwide. The winner will be announced on 26 April.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
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amateurphotographer@ipcmedia.com

Scandal's thriller-like twists trigger book deal

OLYMPUS AFFAIR SPARKS CALL FROM HOLLYWOOD

OLYMPUS whistleblower Michael Woodford is being pursued by Hollywood for the rights to make a movie about the scandal that has rocked corporate Japan. 'They [Hollywood] have been contacting my literary agent,' said Woodford in an interview with AP.

Meanwhile, Woodford – who was sacked as Olympus CEO after confronting boardroom colleagues over a multi-million-dollar accounting scandal – is set to launch a book about the drama.

The move is likely to cause further ripples in Japan, as it is expected to go on sale to coincide with an extraordinary general meeting for shareholders on 20 April, where the £1.1 billion cover-up will be the focus of attention.

It seems that proceeds from the publication – set to be launched elsewhere later in the year – may come in handy for a man who says that hiring the best lawyers on three continents has cost him a small fortune.

So what will it focus on? 'Central to it will be the scandal at Olympus – it's a very gripping narrative,' asserts Woodford. 'People say to me, "What was it like [exposing the fraud]?"

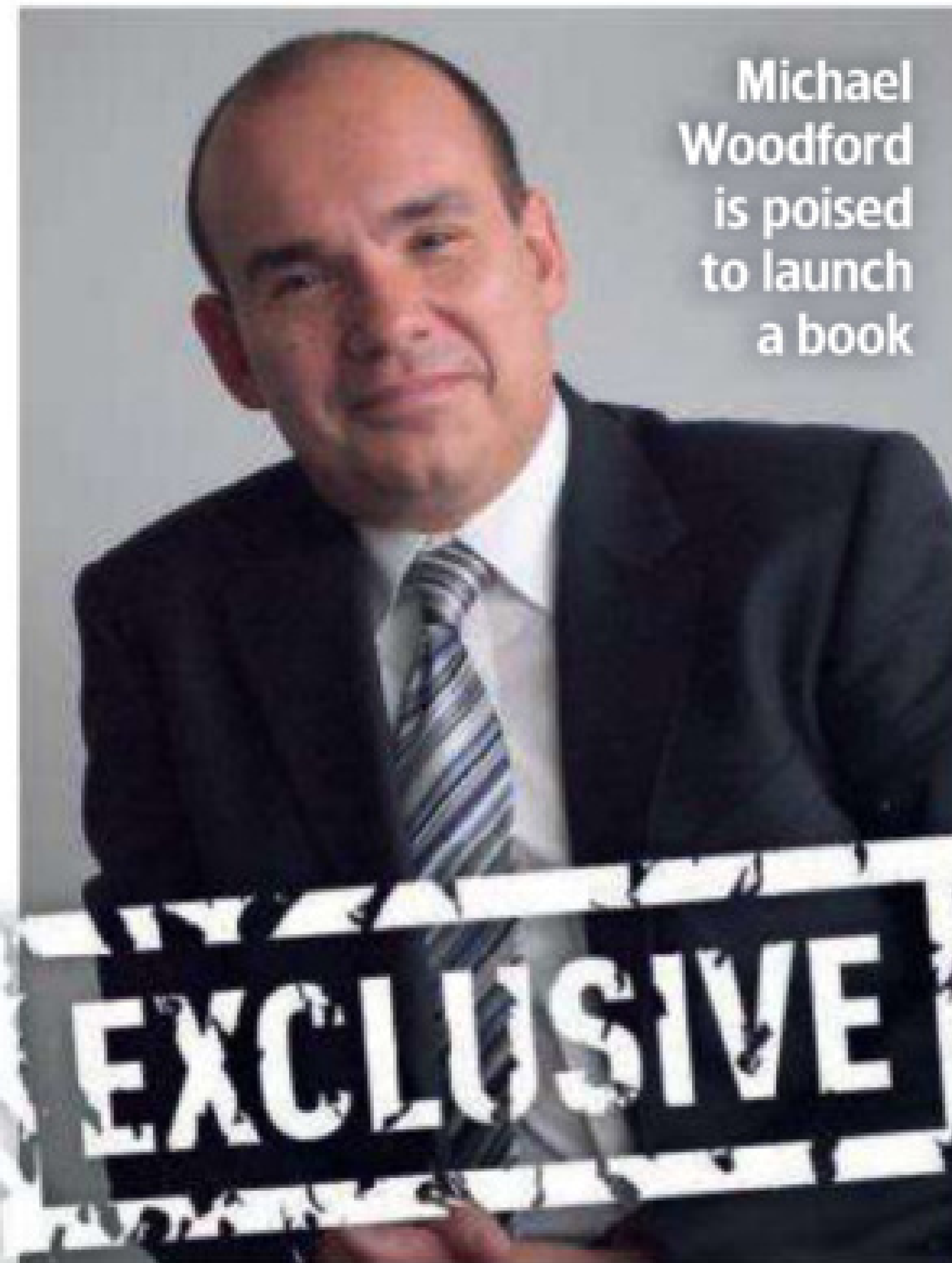
'I say it would be rather like walking down the street and seeing someone murdered... suddenly finding yourself having to testify, give evidence and get involved.

'The last thing in the world you want is that you were there at that point in time. I found myself in a similar position in a corporation...'

The book will also cover Woodford's childhood in Liverpool and 'moral values' – widening this out into how these translate into a modern corporate world tainted by bankers' bonuses and stories of wrongdoing.

'It's at a time when you have Occupy Wall Street and, in the UK, the furore over Fred Goodwin and his [now stripped] knighthood.

'I think a lot of people are starting to worry that capitalism is beginning to become a discredited currency, and asking how you get to a more ethical, moral capitalism.'



Michael Woodford is poised to launch a book

Corporate governance will be an underlying theme – addressing ways to avoid a repeat of such scandals as Enron and Madoff.

Woodford blames Japan's corporate culture and much of the 'self-censoring' Japanese media for an apparent reluctance to follow-up the Olympus revelations, first exposed by Japanese financial journal, *Facta*.

'A lot of people will hear no evil, see no evil, talk no evil,' adds Woodford.

Fears of an unseen evil lurking in the immediate aftermath of the crisis led the Liverpoolian to seek police protection, as rumours swirled that the fraud might be linked to Japan's criminal underworld.

Following initial reports of 'death threats', does he still feel vulnerable? 'I don't feel threatened because the story is out and I have nothing else to tell,' he replies.

Woodford has moved on and has other things on his mind, as his actions win plaudits worldwide. He has won a string of business awards – including *The Sun* newspaper's Business Crackers Award last Christmas, and honours from *The Independent*. At the time of

writing, he was in the running for the *Financial Times*' Boldness in Business Award.

Yet, despite a celebrity-like following among his Japanese supporters, he remains grounded to his Olympus roots.

The 51-year-old still misses the imaging division staff, whom he describes as 'brilliant'. And his passion for the latest Olympus compact system cameras appears undimmed. 'You just need very good products, made super-competitively.

'Olympus could do that... I'm not sentimental, I just believe,' he told AP, insisting that the camera division must have a 'slim and tight' distribution channel.

'MISJUDGED' COLLEAGUES

Although Woodford heaps praise on many former workmates, he feels 'betrayed' by others with whom he had become close, but believes he ultimately 'misjudged'.

He accepts that staff may have been reluctant to stay in touch with him afterwards, for the sake of their own jobs, but the crisis taught him a lesson.

'They encouraged me to go forward [saying] you are doing the right thing. And then when I was dismissed and Olympus [initially] denied everything, these people completely moved away... It wasn't a power struggle or a battle; I was reporting a massive fraud.

'That really haunts you... That hurts more than anything.'

Since Olympus owned up to disguising massive losses on investments, Woodford tells us he has been a 'go-to person on corporate governance' and has been invited to give lectures and advise Japanese politicians.

If he wins his ongoing civil action against the firm for unfair dismissal (see below), he has no plans to sit back.

Woodford wants to focus on his other passions – road safety and human rights.

'I've already set up a family foundation. I would dedicate my efforts to Reprieve – a charity that addresses miscarriages of justice.'

A FAR CRY FROM TOKYO

OUSTED CEO Michael Woodford is taking on his former employer at an unfair dismissal hearing in Stratford, East London.

The East London Tribunal Service is the setting for a series of tribunal hearings that began on 1 March. Meanwhile, international investigations continue into

one of the largest scandals in Japanese corporate history.

Olympus attributed Woodford's high-profile sacking, on 14 October 2011, to a clash of management styles. Woodford said he was dismissed after alerting Olympus directors to dubious acquisition payments – via a series of six letters he

had written – and then confronting his colleagues at a board meeting.

Last month, Woodford described as 'vindication' news that seven officials were arrested over the £1.1 billion accounting cover-up. Six men have since been charged with a breach of financial laws.

AP understands the hearings are taking place in London, E14, as it is the nearest tribunal office to Woodford's UK base.

Olympus Tokyo declined to comment, in view of the ongoing legal action.

AP
THIS
WEEK
IN...

1937

AP columnist Lancelot Vining wrote this week in 1937, 'I have received some curious messages in my time; here is the latest. "Mr B has badly overexposed a roll of Agfa ISS film. Do I advise his developing in paraffin?"' Vining replied: 'I see no harm in his trying this new developer, provided he does not smoke during the process, but I think he will get better results if he uses paraphenylene. There may not be much difference over the phone, but there certainly is in the developing tank.'

I see no harm in his trying this new developer, provided he does not smoke during the process, but I think he will get better results if he uses paraphenylene. There may not be much difference over the phone, but there certainly is in the developing tank.

New Developer.

I have received some curious telephone messages in my time; here is the latest.

"Mr. B. has badly over-exposed a roll of Agfa I.S.S. film, do I advise his developing in paraffin?"

I see no harm in his trying this new developer, provided he does not smoke during the process, but I think he will get better results if he uses paraphenylene. There may not be much difference over the phone, but there certainly is in the developing tank.



In Kew Gardens. Taken at 8 in. at f/11, 1/50th sec.

17

SNAP SHOTS

● The Thai prime minister got the chance to handle Nikon's flagship DSLR, the D4, on a visit to the firm's factory in Sendai, Japan, which was hit by an earthquake last year. Yingluck Shinawatra was at the plant to 'encourage' Nikon Thailand Co workers who have been temporarily transferred to Japan after the flooding in Thailand last year.

● Harman technology has sold 1,000 of its Titan 4x5 pinhole cameras. 'Sales are way ahead of our expectations,' says sales and marketing director Steven Brierley. He added: 'We are continuing to get enquiries from all around the world and are doing everything possible to complete all orders as quickly as possible.' The firm reached the milestone at the Focus on Imaging show in Birmingham earlier this month.



DSC-HX20V due out in May

SONY UNVEILS NEW CYBER-SHOT FLAGSHIP MODEL

A NEW line of Cyber-shot models from Sony has been released, headed up by an 18.2-million-pixel compact camera with a 20x optical zoom.

Due out from mid-May, the Cyber-shot DSC-HX20V sports a Sony G lens that is designed to deliver the 35mm viewing angle equivalent of a 25-500mm zoom.

Features include exposure compensation of $\pm 2\text{EV}$ in $\frac{1}{3}\text{EV}$ steps, plus full HD video (50p) and a 7.5cm LCD screen

(921,600-dot resolution).

Also in board is the ability to shoot 3D images, plus GPS.

The HX20V will cost £399.

Also due out in May is the DSC-WX100, which is touted as the world's smallest and lightest compact camera with a 10x optical zoom.

The WX100 measures 21.6mm at its thickest point and weighs around 108g.

Priced £229, features include a 25-250mm equivalent lens and 6.7cm LCD screen.

MINOX SCALES BACK COMPACT LAUNCHES

MINOX has issued a statement on the future of its 'point-and-shoot' compact cameras after the firm's managing director suggested they were no longer worth investing in.

In January, Minox's managing director Thorsten Kortemeier hinted that the firm was pulling out of the digital compact camera market in the face of increased competition from camera phones.

Speaking at the CES trade show in Las Vegas, Kortemeier told AP: 'We will not do any more compact cameras. I will not invest in them any more.'

However, in a bid to clarify the comments after an apparent flood of enquiries to the company's HQ in Germany, the

firm has issued a statement that reads: 'According to GfK (community for market research), the market for digital cameras as a whole has gone markedly down, largely due to the increased use of mobile phones as a camera.'

'For this reason, Minox is concentrating on digital camera niche products, such as the Digital Camera Classic, Spy Camera, trail cameras and sport optics products that make up more than 60% of the gross turnover for Minox.'

While Minox is due to launch the new 16-million-pixel DC 1611 compact camera in May, a spokesperson conceded that the firm may launch as few as one or two models each year.



Do you have a story?

Contact Chris Cheesman
Tel 0203 148 4129
Fax 0203 148 8130
amateurphotographer
@ipcmedia.com

CLUBNEWS

Club news from around the country

HOLMFIRTH CAMERA CLUB

The club's annual exhibition takes place over three weekends (open Fri, Sat and Sun, except Easter Sunday) from 30 March-15 April at North Light Gallery, Bank Foot Lane, Armitage Bridge, Huddersfield, West Yorkshire HD4 7NR. Open 10am-4pm. Tel: 01484 340 003. Visit www.northlightgallery.org.uk.

NEATH PHOTOGRAPHIC SOCIETY

The society is hosting a competition for UK-based photographers called the Hornbill Challenge 2012. The closing date is 31 May 2012. For details visit www.neathphotographicsociety.org.

JESSOPS

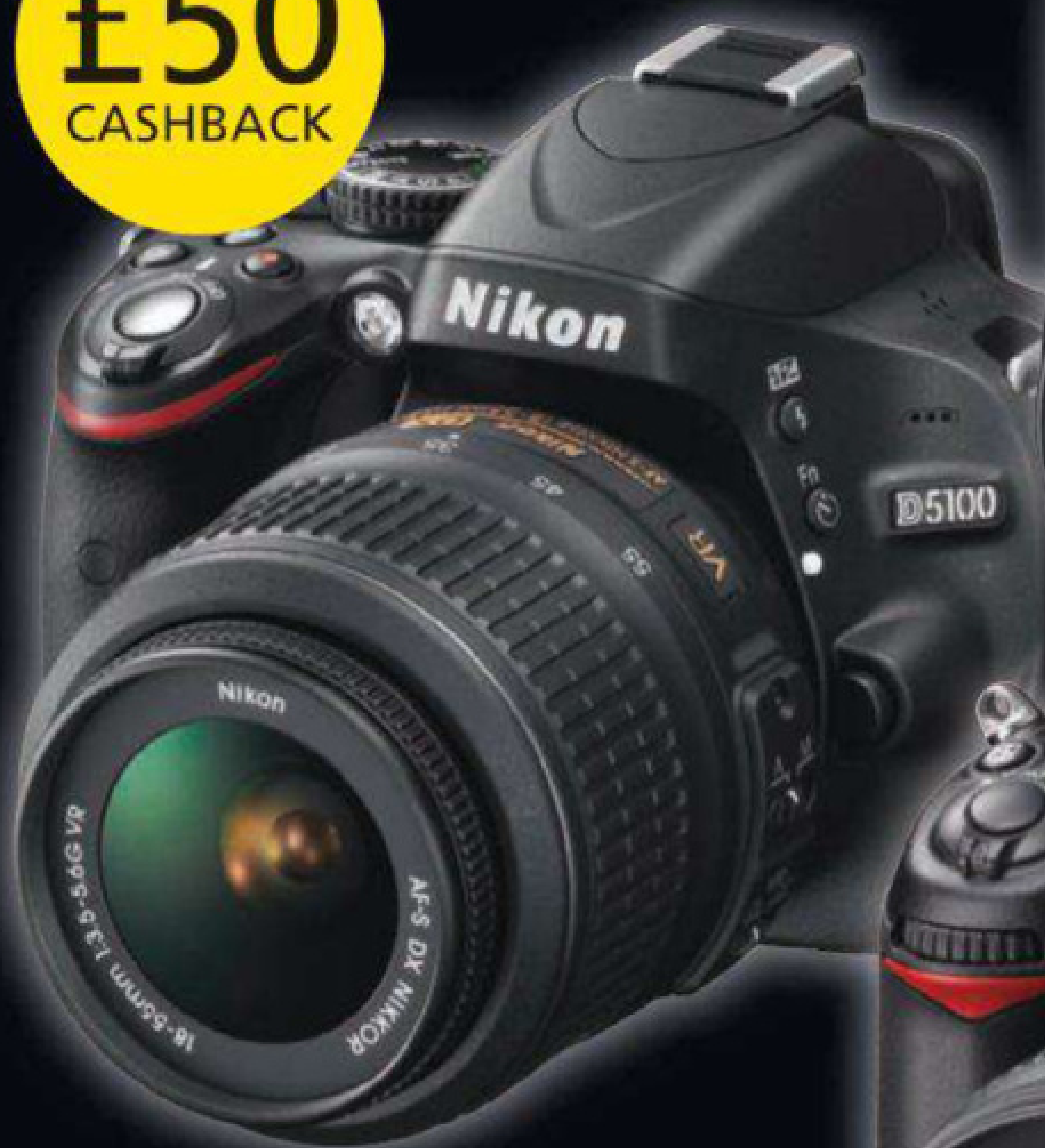
jessops.com

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Nikon D3100

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CASHBACK

£50
CASHBACK



Nikon D5100



Nikon D7000

£80
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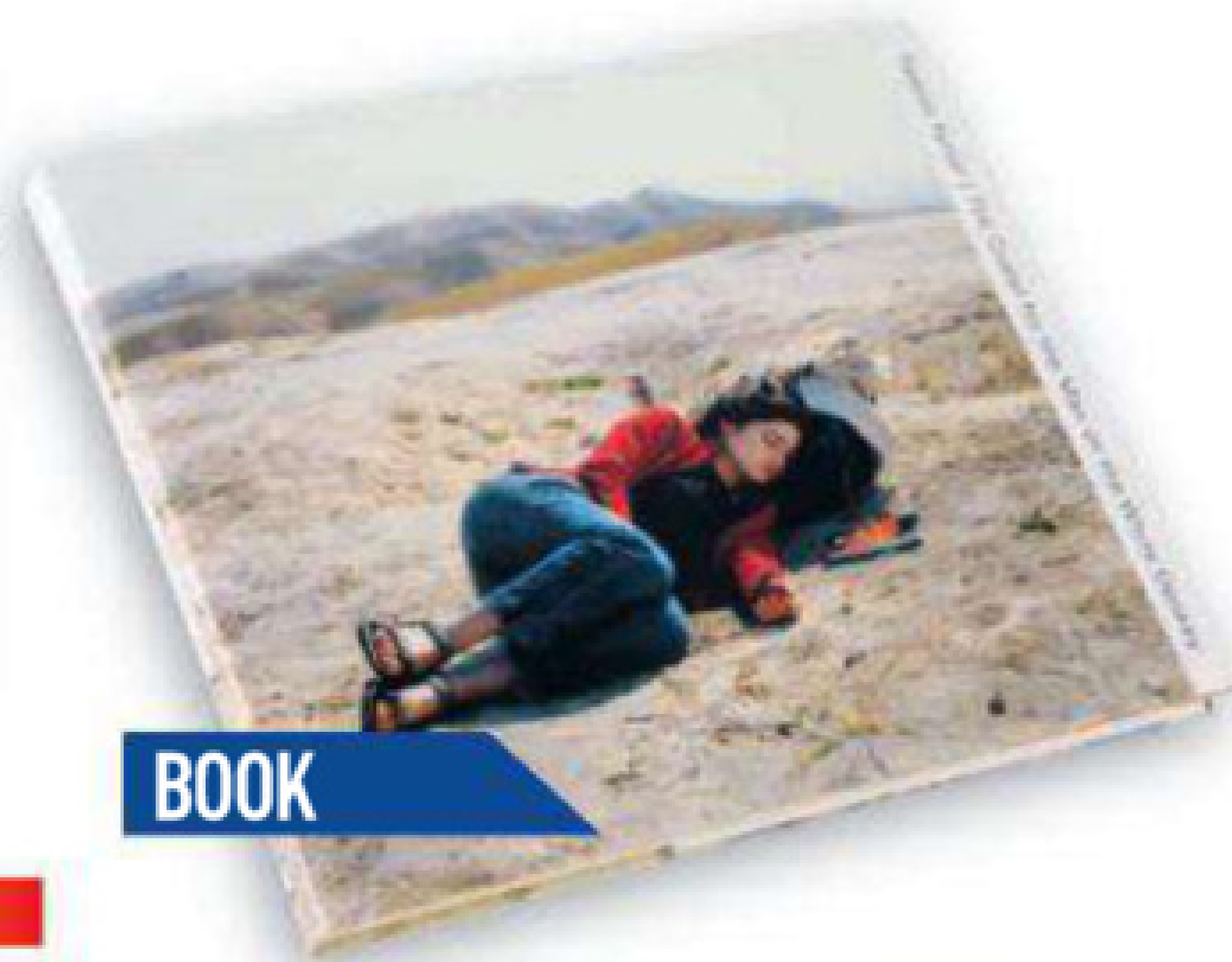
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Errors & omissions excepted. Goods subject to availability. Offers, prices, specifications and services are subject to change without prior notice and relate to mainland UK stores only. Claims valid for purchases made between 29th March and 30th May 2012 (inclusive). Claims must be received by 30th June 2012. Fulfilled by Visa Prepaid card.

AP Review

The latest photography books, exhibitions and websites. By Oliver Atwell



The Quest for the Man on the White Donkey

By Yaakov Israel

Schilt, hardback, £29.95, 136 pages,
ISBN 978-90-5330-764-9



THE BEGINNINGS

of Yaakov Israel's project were unusual, to say the least. According to

Orthodox Jewish tradition, the Messiah will arrive riding a white donkey. One day, while photographing near the Dead Sea, Yaakov noticed a Palestinian man riding by on a white donkey. Yaakov took a photo and his project entitled The Quest for the Man on the White Donkey was born.

The project took Yaakov on a journey across Israel, where he attempted to explore the emotional reactions he experienced when visiting the various locations and encountering people on his journey. It's a project that is essentially influenced by the great tradition of American journey photography, such as William Eggleston's shots of suburban America. The unusual genesis of the work adds an interesting weight of mystery to the whole affair, making it strangely compelling. The images and subjects contained within the book may not be for everyone, but the conviction of it is difficult to deny.



WEBSITE

www.statementimages.co.uk



STATEMENT Images is a collective that

American Photographer explores the world through imagery, whether still or moving. Each photographer works within the realms of documentary imagery, but this isn't the standard news photography we're used to seeing day after day. The artistry of a great number of these works is really spellbinding and inspirational. It speaks volumes for the fact that documentary photography doesn't need to consist of just straight reportage – it's a genre that has established itself as a real creative force. This is a great, easily navigated website and well worth your time.

© RENE BURR/MAGNUM PHOTOS



EXHIBITION

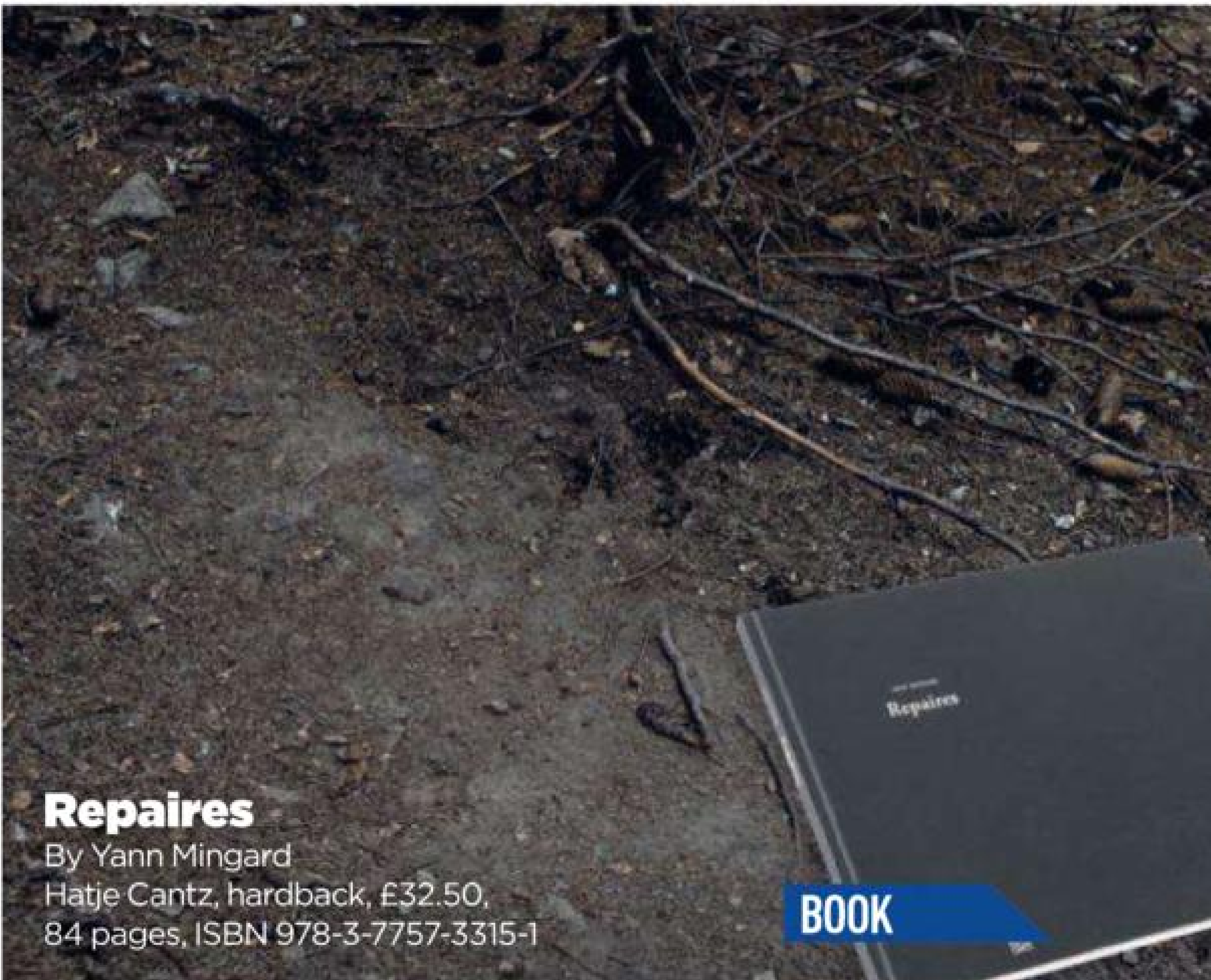
Magnum 62

24 April–19 May. Chris Beetles Fine Photographs, 3–5 Swallow Street, London W1B 4DE. Tel: 0207 434 4319. Website: www.chrisbeetlesfinephotographs.com. Open Mon–Sat 10am–5.30pm. Admission free

MAGNUM doesn't exactly need an introduction. Its photographers have been providing the world with some of the most iconic images ever taken. This fascinating exhibition displays a single photograph by each of the agency's 62 members and features such massive names as Martin Parr,

Robert Capa and Henri Cartier-Bresson. Magnum is a genuine behemoth in the world of photography, and the opportunity to view some of its most iconic images in one space is an appealing prospect. If you have a serious passion for documentary work, make sure to catch this exhibition.

© YANN MINGARD



Repaires

By Yann Mingard
Hatje Cantz, hardback, £32.50,
84 pages, ISBN 978-3-7757-3315-1

BOOK

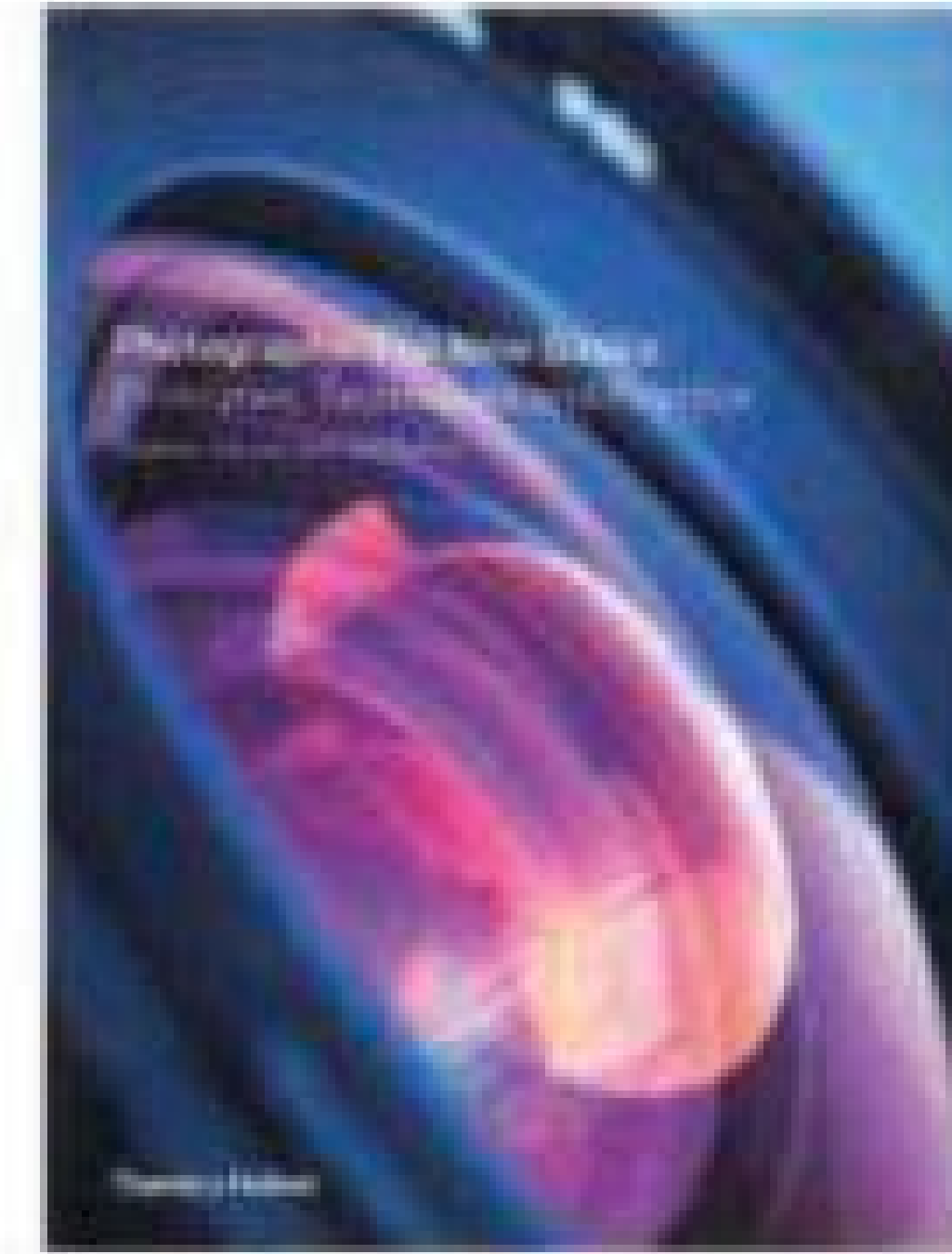


THE FOREST is a place of great mystery, occupying a special niche in the history of storytelling and in the darkest corners of our primal fears. Yet as dark and strange as Yann Mingard's images are, they're not supposed to induce a feeling of anxiety, or at least not in the way you would imagine. Instead, the pictures serve as reminders

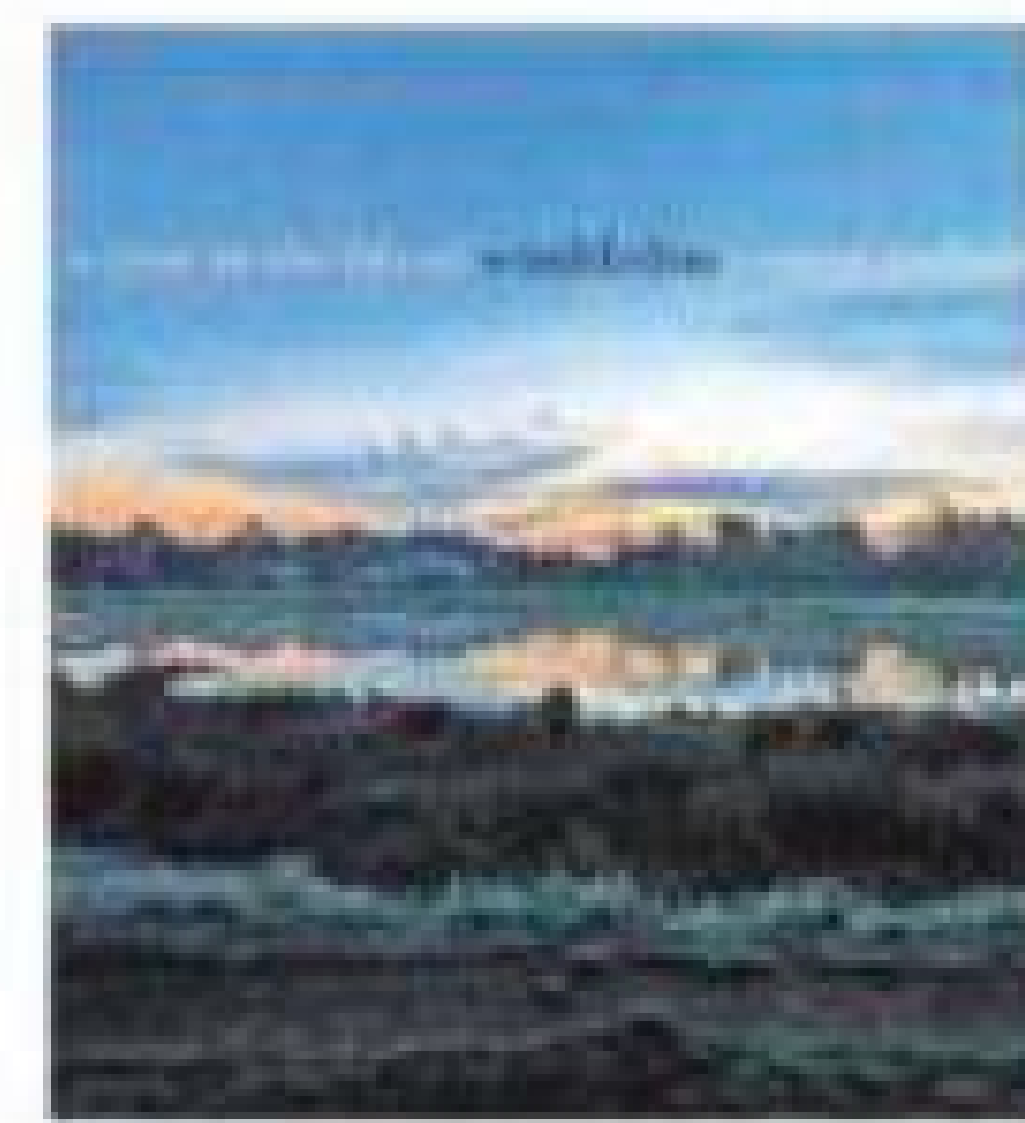
of the things we are seeing gradually disappear in our modern, industrialised world. Mingard is a trained horticulturist and knows full well just what is at stake. His images take us deep into the most unseen areas, places that are near untouched by light and human presence. His long exposures taken at twilight are undeniably eerie, but they are also accomplished and fascinating.

CONDENSED READING

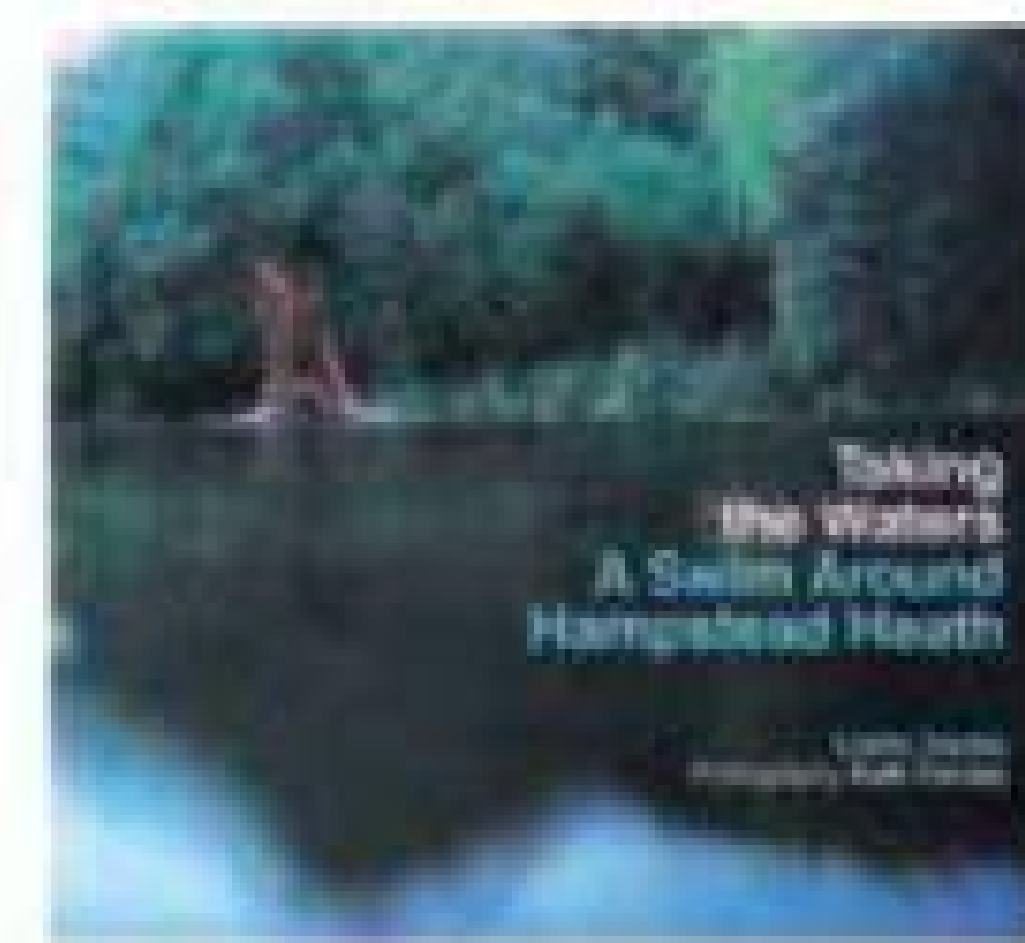
A round-up of the latest photography books on the market



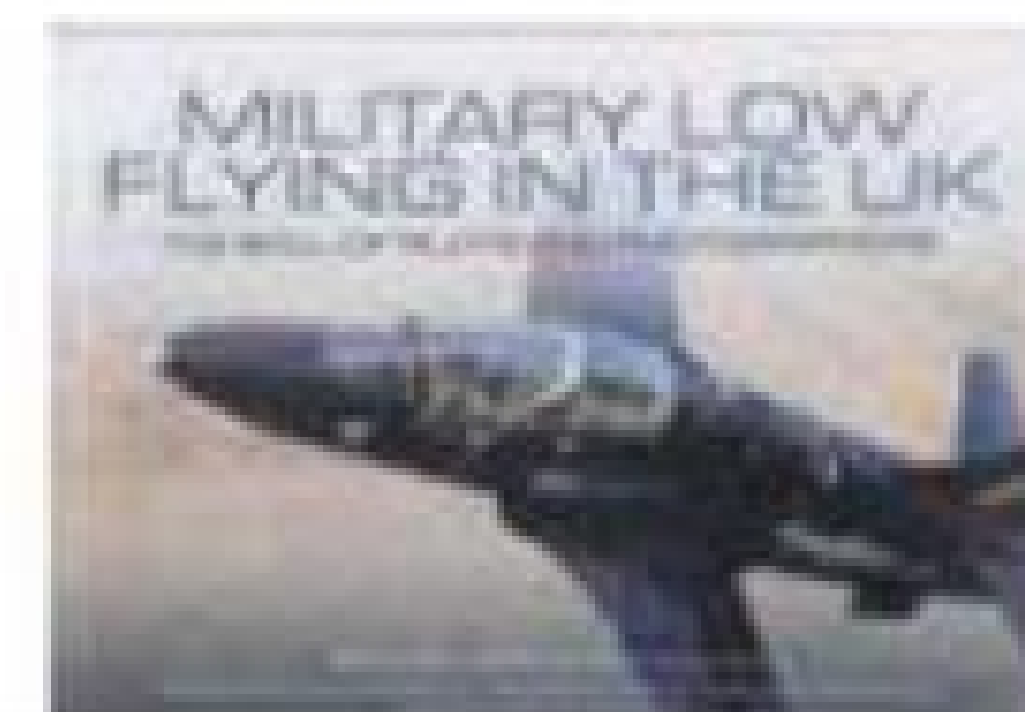
● **PHOTOGRAPHY: THE NEW BASICS** by Graham Diprose and Jeff Robins, £22.50 This book acts as a basic photography guide, but with the angle of ensuring that all the principles can be applied to the digital age. It's an incredibly readable and pleasingly visual guide, and would be a great buy for anyone just starting off in photography.



● **A YEAR IN THE LIFE OF WIMBLEDON** by Joanna Jackson, £16.99 This little guide takes the reader on a visual tour around the diverse area of Wimbledon. The project spans a year and takes us through the lush spring sunshine to the chilly winter. It's a nicely produced book and one that will most certainly appeal to local residents and those living nearby.



● **TAKING THE WATERS: A SWIM AROUND HAMPSTEAD HEATH** by Caitlin Davies, photography by Ruth Corney £12.99 This book documents the swimmers who visit the four unique swimming spots on Hampstead Heath that attract more than a quarter of a million visitors a year. It's a nicely researched book and some of the stories from the swimmers are fun to read.



● **MILITARY LOW FLYING IN THE UK: THE SKILL OF PILOTS AND PHOTOGRAPHERS** by Michael Leek, £25 This book collects a series of images that document the tactical military manoeuvre of low flying. It's genuinely impressive just how close some of the images are (you can often see the pilot in the cockpit), but it's a series of images that quickly becomes familiar.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

SO BAD, IT'S... AWFUL

How bad does a camera have to be in order that 're-engineered' versions of it are available? Ivor Matanle's *Icons of photography* (AP 17 March) featured the 'iconic for all the wrong reasons' Kiev 60. In a moment of madness, I bought one a few years ago. A friend who'd returned from working abroad showed me a Kiev 60 he had acquired on his travels. His images – on the still then available 120 Kodachrome 64 – were superb. He loaned me the Kiev to try out before buying one myself. It was a big leaden lump of a camera, but it performed so well I ordered a brand-new one.

About four films later, I realised that either my mate had been very lucky or I had been very unlucky. It seemed to me to be the equivalent of a camera body with the innards of a stereo, such was its total inability to do any of the tasks expected of it. Lousy frame spacing meant frequent double exposures. The camera's shutter speeds were miles out, and the dreadful grating noise when winding on the film was painful.

The sudden availability of 120 Kodachrome had seen me champing at the bit for a medium-format camera. I got unlucky and chose a Kiev 60. When I received yet another processed roll of Kodachrome 64 displaying the Kiev's massive failings, I threw the camera in the bin. The same day I bought a brand-new Yashica Mat 124G TLR – and it's one of the best buys of my life. Sadly, Kodachrome in all its formats is now extinct, but my Yashica Mat is anything but. It's a sleek, handsome-looking camera that nowadays seems rather quaint but which gives me negatives that I can scan to produce superb-quality inkjet prints.

Ivor Matanle spoke of re-engineering the Kiev to correct its engineering tolerances. My own tolerances – and I'm sure those of many other frustrated Kiev 60 users – were tested to the limit trying to attain decent results from what Ivor called 'one of the most disrespected medium-format camera of its time'. I hate to disagree with the hugely knowledgeable Ivor, but the Kiev 60 wasn't even *that* good! **Dave Swann, Tyne & Wear**

If you got a good one, the Kiev 60 was great value. If you didn't, it wasn't! The 124G, on the other hand, is a great camera, but somehow rather more costly than it's worth compared to some of its alternatives – Damien Demolder, Editor

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @ipcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

GRATEFUL FOR THE HELP

I would like to respond to AP reader Paul Russell (*Letters*, AP 3 March) regarding my own letter (AP 18 February) concerning my airgun-toting 'knight in a shining anorak', who I'm convinced saved my life. He himself was the victim of a vicious attack two years earlier. He was set upon by thugs who slashed his neck with a knife, causing a wound that required 28 stitches. His left arm was broken and he also lost a front tooth. And that was before those b*****s stole his bag full of very expensive photo equipment.

His choice to carry around an (unloaded) air pistol isn't to everyone's taste – and particularly to those like Paul who haven't experienced that indescribable terror, when you're threatened by a gang of yobs intent on doing you very real harm. Believe me, when such a moment arises, you're glad of rescue in whatever form – even when it's in the shape of someone carrying an airgun. **Neil Swann, Tyne & Wear**

NOTHING NEW

I have read many letters in AP over recent years discussing the merits of film versus digital, and in AP 3 March Mr Griffiths felt that 99% of the work should be done when you press the shutter, and that image manipulation is an art in itself. It is sad that film versus digital should be an either/or argument. I see it as a 'what you enjoy' discussion, to which the answer is 'both'.

As for all the work being done at the point of pressing the shutter, that's fine if that is your particular challenge, but I'm afraid I sometimes take a photograph while bearing in mind what I'm going to do afterwards in GIMP... which leads me to a 1960s tale.

Back then, I worked with a photographer/photo retailer, shooting, among other things, weddings. On one occasion we had produced a set of wedding proofs, and in the best all-round negative chosen for the large group the bride's mother had her eyes closed. I merrily used my retouching/spotting skills to open her eyes and off the proofs went. Guess which shot the family wanted 20 whole plates of...

So many wheezes were used then, let alone darkroom techniques such as bas-relief, solarisation, hand colouring, masking fluid, air brushing, and so on. There's nothing new! **Anne Lowe, Hertfordshire**

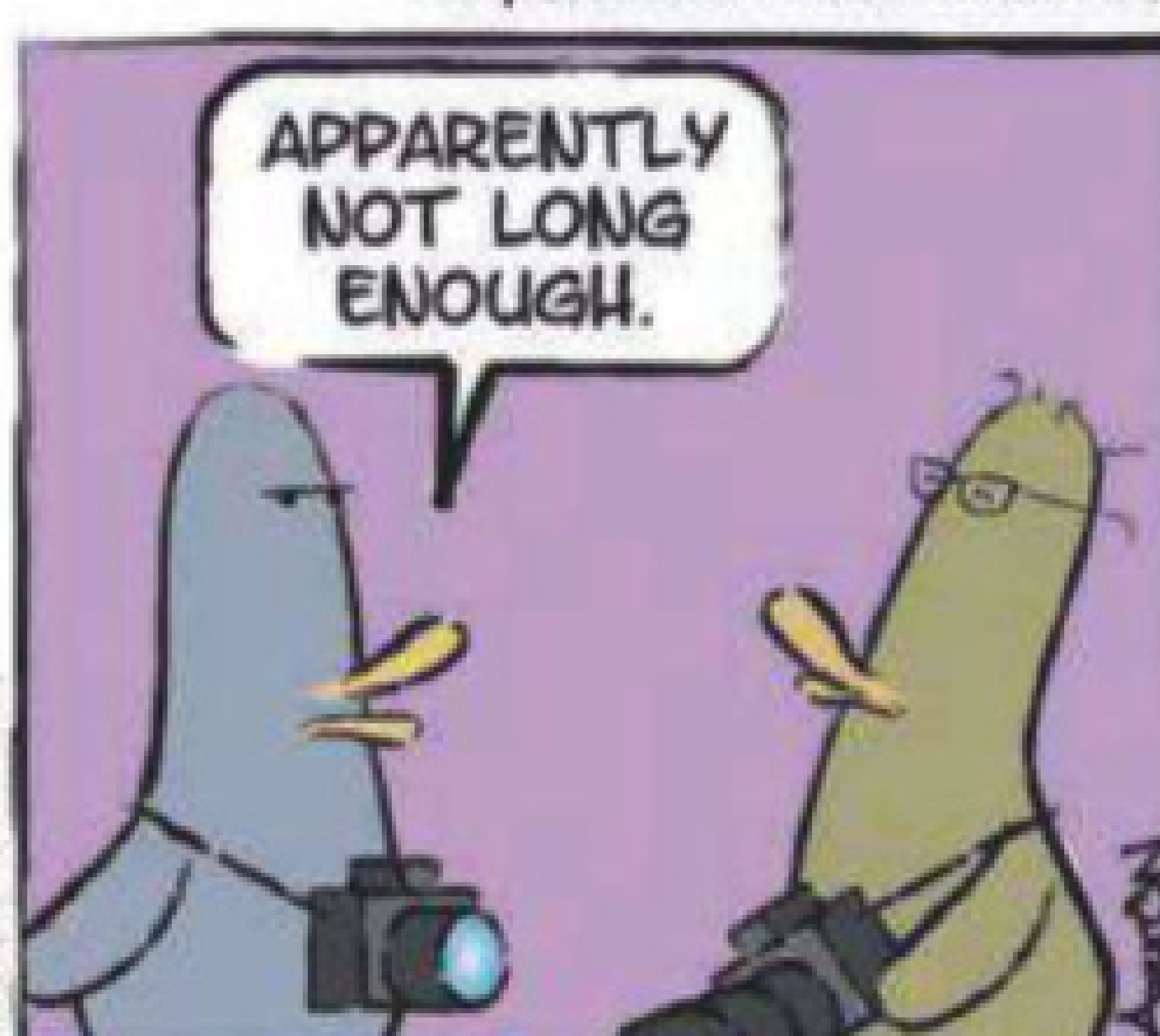
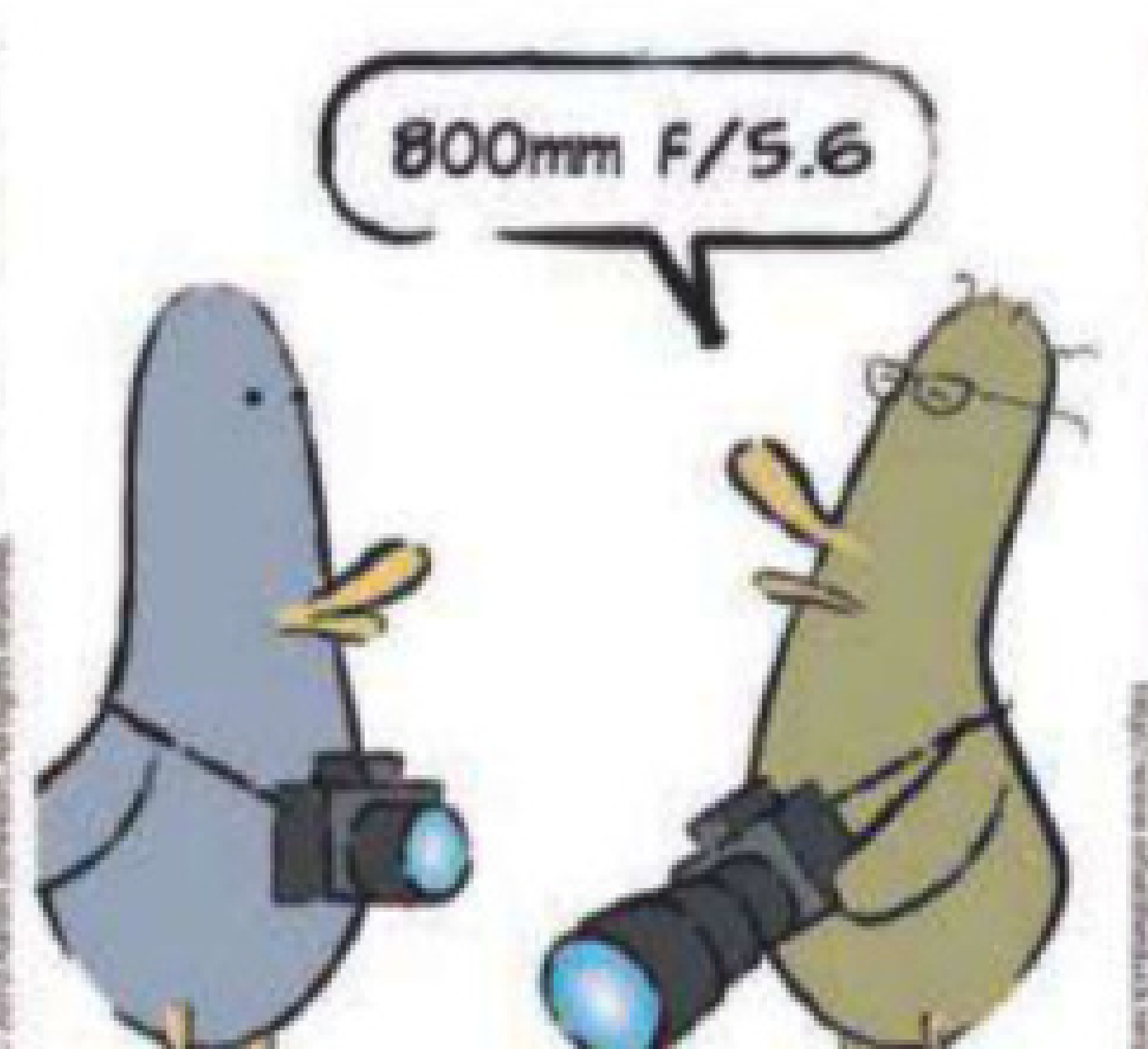
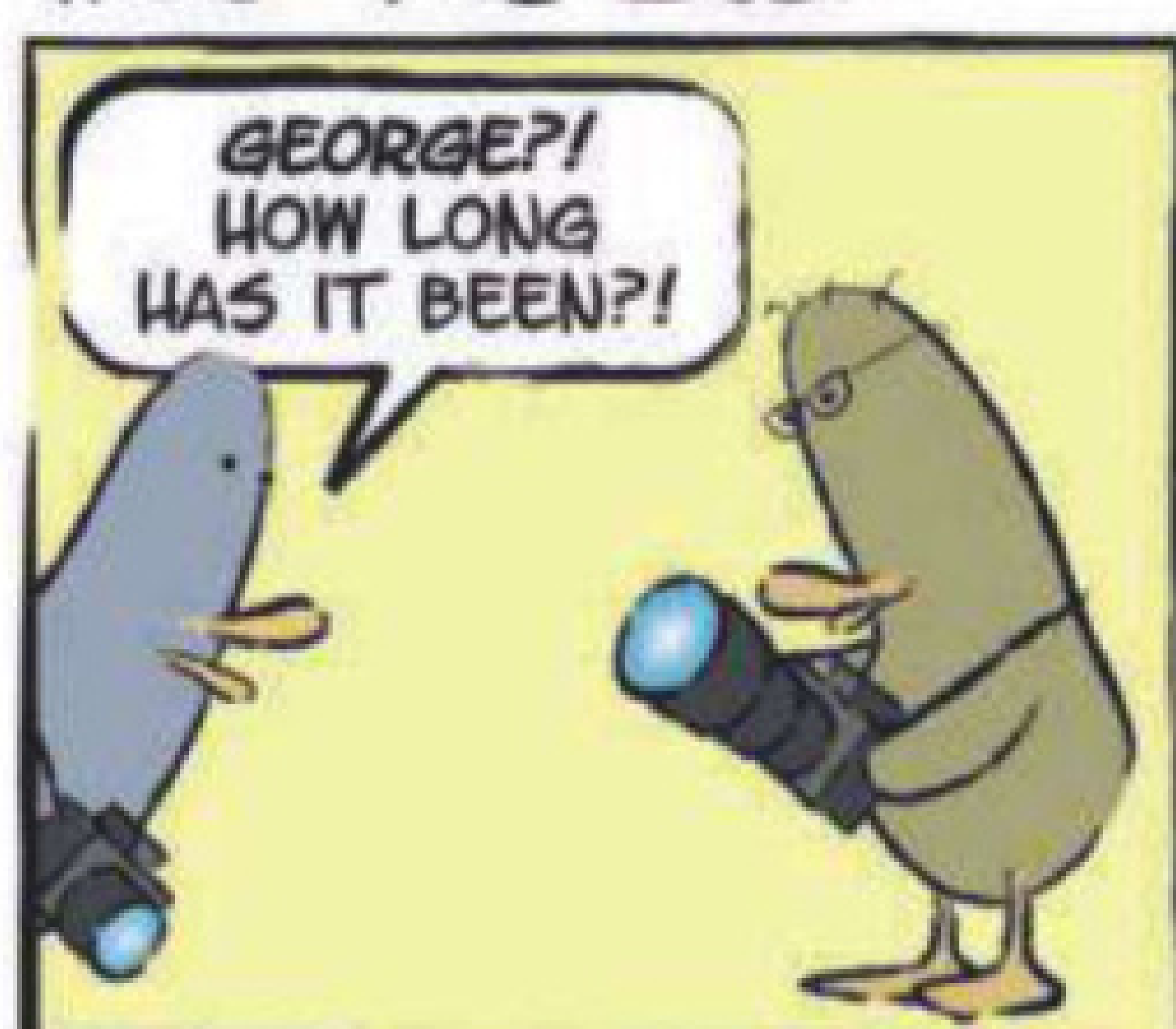
Fluid masking and brush retouching – what a nightmare all that was for me! – Damien Demolder, Editor

LOST AND FOUND

Bill Houlder's letter in AP 17 March warned of using digital cameras as portable photo albums. As in the case Bill highlighted, it's a particularly bad idea when you can lose your camera or memory card.

When I began shooting digital, memory cards were fairly expensive and I didn't run to owning several as I do now. While on holiday in Blackpool, I'd been shooting pictures for several days on a 4GB card. It also contained shots of the beautiful flowers at a late friend's funeral two months earlier,

What The Duck



<http://www.whattheduck.net/>

CSC AIN'T HEAVY...

I would like to enlighten RG Jackson (*Letters*, AP 17 March) about the usefulness of compact system cameras. Like Mr Jackson, I have been an SLR user for many years, culminating in the ownership of a Nikon D700. A recent pastime of mine has been treading the towpaths of the Grand Union Canal, accompanied by the

D700 fitted with a Nikon 28-300mm lens. The result of these forays, usually lasting all day and covering anything up to 12 miles, has been, apart from the pictures, back, neck and arm ache from lugging this beautiful brick of a camera around.

So, in order to alleviate these symptoms, my search for lighter equipment led me to the Sony NEX-7, fitted with the Sony 18-200mm lens. This combination is less than half the weight of the Nikon and has twice the number of the pixels, and far less of a social embarrassment. It also means that, weight-wise, I can now carry a wideangle zoom lens around for those moments when stepping back for a wider view could have resulted in a dunking in the canal. **Brian Parkin, London SE26**

You are right, Brian. Too many photographers dismiss compact system cameras as toys, when actually they are very capable. I'm not sure what is socially embarrassing about the D700, though! – Damien Demolder, Editor



© BRIAN PARKIN

as well as images of the mourners.

We spent a rather jolly last night of our holiday in a pub, and I awoke next morning to a horrendous hangover. Curious to see the previous night's events, I grabbed my camera, but the display said there was no card inside. I asked my wife if she'd taken the card, but she was as puzzled as I was about its whereabouts. We called at the pub to see if the card had been found, but alas, it had not. All those memories had gone for ever. It was the first time we'd ever returned from holiday without any photos. Along with the loss of those other images, we were gutted.

The following week we received a phone call from the manager of the pub where we'd spent that last night. Our memory card had been found in a nearby street by another holidaymaker, and the manager very kindly posted it back to us. Phew! Since then, I've never relied on just a single memory card and always download my photos as soon as I can.

A nice footnote to my story is that I found four images of my late friend in the camera's internal memory, which I'd forgotten were there. Taken in happier – and healthier – times, I was delighted to be able to supply some prints for his family, who were visibly moved by them. My wife believes all things happen for a reason. She thinks that losing our memory card was meant to be. Otherwise, we may never have found those 'lost' images of our late and much missed friend in the camera's internal memory.

Adam Irving, Tyne & Wear

A GLASS ACT

George Parapadakis, in his letter in AP 10 March, stated: 'The last thing anyone would

want to carry around with their CSC is the beautiful, expensive and monstrously heavy glass that they use with their DSLRs.' This seems to say that all CSCs are equal and not suited for use with expensive lenses. Nonsense! It is the quality of the sensor (and associated hardware and firmware) that matters, not whether it is contained within a CSC or DSLR. I plan on replacing my DSLR with the Sony NEX-7 CSC, but I will also be retaining my Panasonic Lumix DMC-G1 and intend to use both cameras with my expensive glass. I use the Lumix extensively with my 150mm macro plus a 1.4x extender and that combination produces excellent results.

Cluny MacPherson, London E11

BELT AND BRACES

Your correspondent Keith Baker asked about suitable storage media to accompany him and his Leica M9 on a trip to India (*Ask AP*, AP 3 March). When I looked at storage viewers to accompany me and mine on a trip to Italy, I found there was also a potential compatibility issue in storing certain types of raw images on viewers. I wasn't sure that the Epson models would store and display the M9's DNG format, so I opted for Vsonic's VP8870. It will store and display them, but the colour rendition is not great. However, I was mainly interested in back-up, and from that viewpoint it was fine. Keith's best bet is maybe to adopt a 'belt and braces' approach and save his once-in-a-lifetime images on both memory cards and a viewer.

Neil Pascoe, via email

Most of the Epson viewers can display DNG files – Damien Demolder, Editor

BACK CHAT

AP reader Jimmy Anderson salutes the iconic Antarctic photographer Herbert Ponting

EXPLORER David Hempleman-Adams regards Herbert Ponting's superb 'Grotto in an Iceberg' image as being 'as significant an image as Neil Armstrong standing on the Moon for the first time' (*Icons of Photography*, AP 25 February). Looking back, it's reasonable to assume that those pioneer explorers of the Antarctic, who faced a hitherto unknown part of the world, were setting themselves, for its day, a challenge seemingly as impossible as a trip to the Moon.

David Clark rightly made the distinction that Ponting's photograph went way beyond simply being a record shot and is seen as a true work of art. Any of us who have attempted to take pictures on cold winter days or nights, even in normal urban environments, know full well that it's all too easy to simply admit defeat to the freezing conditions and head for home or the nearest pub. The physical – and sometimes mental – effort required can become simply too much for even the most ardent photographer. Yet imagine the conditions that Herbert Ponting worked under on the Scott expedition! Aside from the brain-numbing cold, he had to lug about a glass-plate camera on a large and cumbersome wooden tripod, while all the time watching his footing on that perilous territory. His dedication to the task was beyond question. And after exposing several images in that fearsomely cold environment, you can imagine the sheer pleasure Ponting must have got from working in his cosy darkroom at the expedition camp while those Antarctic winds and blizzards howled outside.

I saw a wonderful TV documentary a few years ago in which a modern-day expedition to the Antarctic visited the old Scott camp. Some of the photos from that expedition formed part of a feature that appeared in AP at the time, and there in the photos was Ponting's darkroom exactly as he'd left it. As it said in the feature, it was just as though he'd walked out of the room and would be returning any second. To see the very place where all of Ponting's magical images were brought to life was a wonderful – if rather eerie – privilege. And his tally of more than 1,000 glass-plate negatives of the expedition demonstrates his total passion and love for his work.

Had Ponting had been equipped with something like a Canon PowerShot G12 digital compact, his work would clearly have been a lot easier. Yet in that merciless and unforgiving environment, in which no one knew what might lie just around the corner, to have achieved his astonishing archive of photographs using a bulky camera and tripod combination – and with a watchful eye on the ever-present dangers – Ponting fully deserves his recognition as a dedicated and truly iconic photographer.

FREE with next week's issue of AP... Pocket window light diffuser



To coincide with the final instalment of our series on window-light portraits, next week we will be giving away a free window light diffuser with every issue*

THE FABRIC diffuser free with the 7 April issue of *Amateur Photographer* attaches to a window via suction cups positioned in each corner, making set-up extremely quick and easy. The best conditions for use are in bright, harsh sunlight, usually from east- or west-facing rooms in the morning or afternoon respectively. When the diffuser is attached directly to a glass window, the semi-opaque material diffuses bright sunlight, which softens shadows and gives portrait images a softer, more flattering appearance.

By having a subject sit close to the diffused window, the effect is similar to that of a softbox, especially if curtains or blinds can be used to black out the rest of the window. The softer the light, the more flattering it will be to the subject so, like a softbox, the effect will be at its best when the subject is as close to the light source – in this case the diffused window – as possible.

If you have a large window, you can link together more than one diffuser to cover a larger area, or if the light is particularly strong and direct the diffusers can be overlapped to enhance the softening effect.

Of course, the diffuser can be used for

more than just portraits. Still-life and macro scenes will also benefit from the softer light it creates. Simply set up a table next to a window and use the diffuser in the same way as you would for a portrait. A piece of white card will increase the effect by

bouncing soft light back onto the subject.

Best of all, the Olympus-sponsored diffuser can be easily folded and comes in a small pouch so you can keep it tucked away in the bottom of your camera bag when not in use. **AP**



The diffuser softens window light to create a more flattering and evenly lit portrait

FREE
WITH AP
7 APRIL ISSUE
ON SALE 3 APRIL



WARNING THE WINDOW LIGHT DIFFUSER FREE WITH NEXT WEEK'S ISSUE IS FLAMMABLE, SO KEEP IT AWAY FROM HEAT SOURCES AND NAKED FLAMES

BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT

In his final *Photo insight* for AP, Frans Lanting discusses his thinking behind this photograph of two albatrosses taken in the Falkland Islands, and explains how using a wideangle lens helped him capture this stunning shot



FRANS LANTING

One of the most accomplished wildlife photographers of our time, Frans has won numerous awards for his immersive style of working. He will discuss his favourite pictures and share his techniques for capturing dynamic nature images

I TOOK this image while working on a story about albatrosses for *National Geographic* magazine about six years ago. I've been interested in albatrosses for a long time and am fascinated by the lifelong bond they form. Albatrosses roam the open ocean by themselves, being seabird nomads that cover enormous distances searching for fish and squid, and they only come ashore on remote islands to find a partner and reproduce. However, once they court and choose a mate, albatrosses maintain an intricate partnership for life. While one bird sits on the nest to incubate an egg or guard a chick, its mate may cover more than 10,000 miles on a single foraging trip before it returns. It takes two parents more than half a year to raise one chick to independence and they can perpetuate that pattern for decades. I keep challenging myself to come up with new ways of portraying them, and in the Falkland Islands a colony of black-browed albatrosses gave me the idea for an unusual image.

I was photographing in a huge colony where there were thousands of albatrosses. I selected a couple of pairs of birds to focus on and tried to work with them as intimately as I could. This approach has served me well over the years. Rather than dashing all over the place trying to capture lots of different birds, I'll choose a setting I feel is suitable, seek out a couple of birds and forget about the rest.

I wanted to show the intimacy of one bird's face up close and include another bird flying in the background to suggest their partnership. I noticed a lone bird on a nest at the edge of a cliff with nothing but the ocean and sky beyond, while other albatrosses were wheeling back and forth. I settled on this bird because she was very tolerant of me and was in a great position. If I'd had a negative effect on the bird I would have backed off – you can't create meaningful wildlife images if you're getting reactions of fear or avoidance.

That said, albatrosses are a wildlife photographer's dream as they have little fear of people so you can get fairly close



to them, which opens up more creative opportunities than if you were sitting looking at them through a 600mm lens. If you keep a low profile and move slowly you can get quite close without disturbing them. Once the birds are comfortable with you, they seem not to mind you being there. I always like to infuse my images of birds and animals with a sense of intimacy, as if you're looking at an individual. I'm very close to the bird in the foreground, probably being only about 1ft away. I also like to create abstractions

from situations if I can, and here the unusual framing lends a sense of abstraction.

I began to visualise the concept of having one bird on the land and one soaring through the sky over the sea. Once I had the foreground bird positioned where I wanted in the frame, it was a matter of waiting for the other bird to fly in the background to suggest the connection between the two. This took a bit of time as I had to wait for the wind to subside. In fact, I spent quite a few hours on subsequent days

To see more images by Frans Lanting or read his World View columns, visit www.lanting.com

WORLD VIEW



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working on this image until it finally clicked.

I took the image with a wideangle lens that enabled me to exaggerate something in the foreground and still depict something in the background. I had to close my aperture all the way down, but I also increased the ISO so my shutter speed remained high enough to capture the bird in motion in the background. I used my Nikon D2X camera with a 12–24mm lens, and had my camera set to 1/250sec at f/18.

I had to compete with quite challenging

Falkland Islands weather. We experienced every different type of weather condition, from overcast, dull skies to brighter conditions, but the moment this image was taken the light was fairly diffuse. Direct sunlight on a white bird would have resulted in bleached-out highlights.

Sometimes I compose my images as a sculptor might – the more you take away, the more you reveal. To me this is an image that is about the bird in the sky (and its relationship with the ocean) and

also the relationship with its partner in the foreground. By stripping everything else away the meaning of the image becomes clearer, I hope.

It took several hours of careful manoeuvring around the bird on the nest and much patient waiting for the bird to fly through the right part of my composition to pull together a scene that expresses the dual identity of albatrosses – solitary wanderers that mate for life. **AP**

Frans Lanting
was speaking to
Gemma Padley



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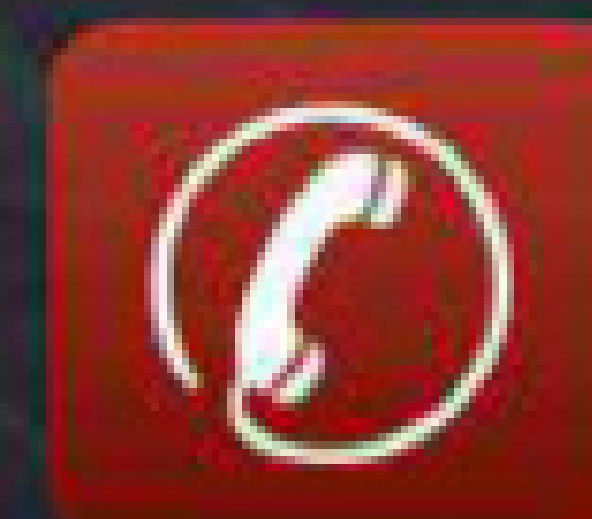
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Due to popular demand, we've decided to run another exclusive Landscape Photography workshop hosted by landscape legend Charlie Waite and AP Editor Damien Demolder.

This exclusive tour will take place from 7-10 May 2012 among the enchanting landscapes of the Lake District. A group of just 14 photographers will be given guidance and tuition by these two top photographers in their field.

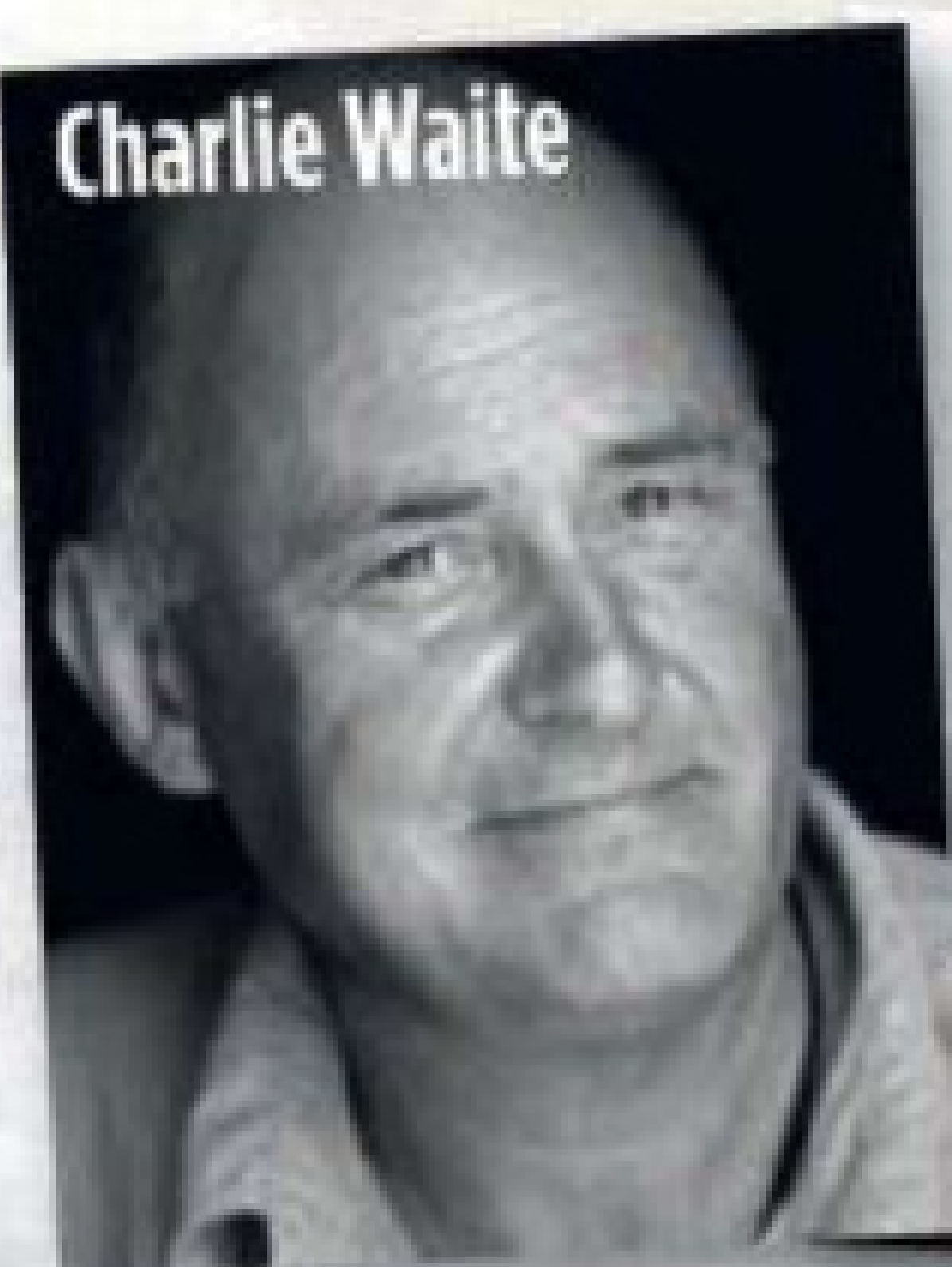
Based in the heart of the Lakes, at the charming Borrowdale Hotel, the group will travel in two minibuses to fantastic locations further afield. Charlie Waite, the founder of Light & Land, has a wealth of experience photographing Lakeland scenes and is expert at finding those magical

compositions that often elude others. Damien Demolder is gifted at explaining creative technique, as well as being knowledgeable about photographic equipment and its use.

The Lakes provide an astonishing variety of landscapes, from the bucolic beauty of sheep grazing in the Newlands Valley and the stark setting of the Neolithic Castlerigg Stone Circle beneath shapely Blencathra to the lovely wooded shore of Rydal Water, the awesome Hardknott Pass and the towering bulk of the Scafell range, with England's highest mountain.

The evenings will provide the opportunity to receive constructive feedback on your own work. This tour is designed to appeal to photographers of all levels and experience, whether they use digital or film, and any format.

Charlie Waite



Damien Demolder

INFORMATION

Dates: 7-10 May 2012
(arrive evening 7th, depart evening 10th)

Price: £895 per person

Includes: Full-board accommodation, with daily packed lunch, transport during tour, tuition from Charlie Waite and Damien Demolder.

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Force of nature

Former *National Geographic* photographer **Jim Brandenburg** has joined AP's *Photo Insight* team. He talks to **Oliver Atwell** about nature photography and how he achieves his grand, sweeping images

SOMETIMES the most interesting photographers are the ones who are difficult to define. When photographers first start out, they often try their hand at just about every genre going, from landscapes to wildlife to street photography. Later, they will tend to focus exclusively on one subject and hone their skills in that genre. However, look a little closer and you'll often see that those images bring in a wide variety of disciplines.

Looking through the images of Jim Brandenburg, who was with *National Geographic* for around three decades, it's clear he is a photographer who is more than comfortable working both the wildlife and landscape angle under the banner of nature photography. These days, Jim busies himself producing work to adorn the walls of his two galleries, The Ely Gallery and The Luverne

Gallery, both of which are in his home state of Minnesota in the USA. Yet regardless of whether it's journalistic work or his own personal artwork, Jim's nature images are notable for their treatment of both animal and landscape subjects as mutually dependent components.

'I take that as a massive compliment,' says Jim. 'I don't want to be pigeonholed as a wildlife or a landscape photographer. Both elements are present. I'm not photographing animals in a zoo. I want to show the animal doing what it does in its natural environment and display it with a degree of artfulness. The more information you can include about your animal subject within an image, the better. This is something that comes from my years on *National Geographic* – ensuring there's a context.'

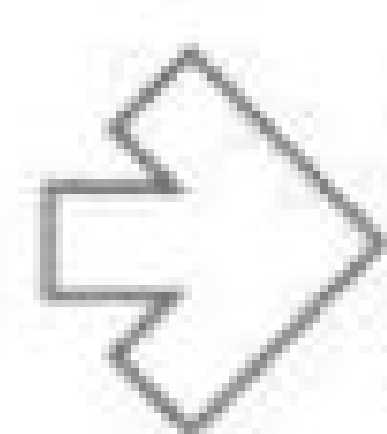
'Wildlife photography has kind of had its fill of photographers using long lenses and trophy shooting. A few years ago, I used a Nikon 300mm lens and found that I couldn't get close enough. Then I switched to a 20mm lens and it was much better, as it allowed me to present a dramatic and inclusive series of images.'

Having worked for *National Geographic*, Jim has often found himself using a series of images to communicate a story about his subject. However, as he points out, using a single image can really train a photographer to hone his or her skills at storytelling.

'If you're able to learn how to sum up a story in a single image, it's a fantastic skill to have,' says Jim. 'It teaches you to be economical with your time and content. It's like working for a newspaper. There is generally only one crucial image to tell you everything you need to know about that story. These days I tend only to work in single images because I'm considering how that image will look on my gallery wall. I can't remember the last time I shot a picture story.'

'Having said that, I recently received a grant from the French government to photograph the coast of Brittany, which will be included in a travelling exhibit. It will feel strange going back to that way of working. I'm not too worried, though, as I'll fall back into that mindset easily enough.'





RURAL UPBRINGING

Jim's images are closely connected to his affinity for the natural world around him. His dedication to presenting his subjects in a positive and inspiring light comes largely from his upbringing.

'To be honest, I can't quite believe that everybody isn't obsessed with nature,' says Jim. 'Perhaps it's something to do with the widespread industrialisation of the world where we're almost told that we don't need nature and that we can tame it. You have people denying evolution and global warming to the point that it's become obscene. We're animals and we have a place in the natural world.'

'I grew up in a rural area in South Dakota that lies pretty much in the centre of North America. It's a big, beautiful and wild area. I actually began as a hunter at around 13 or 14, but realised rather quickly that I could swap the gun for something much better – the camera. I was in love with nature. Photography gave me the excuse I needed to

go out and enjoy the land and the things that lived there. These days I feel naked if I don't have my camera around my neck. In some ways I wish I could evolve from the camera to my eye and just enjoy being outside.'

Jim is a largely self-taught photographer who has spent years determining exactly what it is that appeals to him about photography. Faced with such a broad subject, he finds it easier to break his images down into separate components.

'When you've been shooting images for around 40 years, the whole process becomes almost subconscious,' says Jim. 'It's like breathing – you just do it. But if I'm forced to think about it, I'd say that I see images as being broken down into three elements: the light, the composition, and the moment that everything falls into place and these things come together. These things won't always be present within the same shot, but when they are you have something special.'

'I've found that this only happens around four or five times in your lifetime. A lot

of the time you'll have incredible light or composition, but the subject isn't so special. Other times it's the other way round.

That's photography – searching for those moments where everything fits together.'

Jim admits that although he has many years of experience under his belt, he's not infallible.

'While there have been times when the elements have come together in front of me, I'll admit that sometimes I screw up,' he says. 'These things only last for a moment, and if you're not ready you'll miss them. It could be that I didn't have the camera quite ready or back in the old days I couldn't quite get the exposure I needed. That would be when I was working with film. In the early days of working with Kodachrome and light meters, you didn't have time to mess around. These days it's not quite so high pressured because digital cameras and post-processing software can help you to salvage images that haven't quite got the required exposure.'



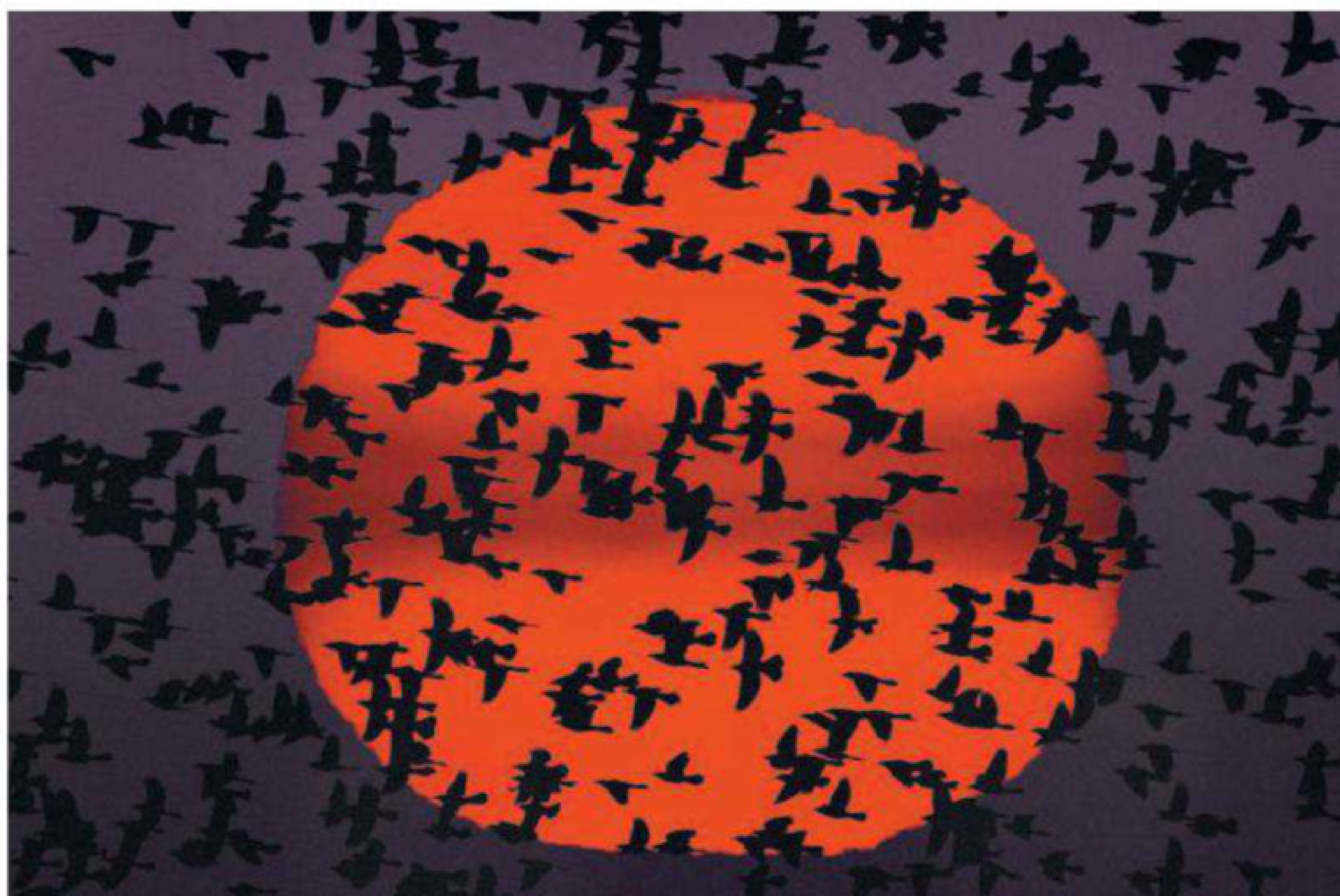


Above: A good example of Jim's intriguing approach to composition

Right: Red-winged blackbirds against the setting sun



Left: Jim's use of light is one of the most striking elements of his work



BEING PREPARED

Considering that Jim works in many locations with subjects that can at best be described as unpredictable, preparation and research must surely be vital in his work.

'I sometimes feel that you can never over-prepare for a shoot,' says Jim. 'In the days of working for *National Geographic*, we had all the resources possible. Once you'd completed a project, it was like you'd achieved a masters degree. They'd give you all the time you needed to research. We'd actually do research trips and be able to scout the locations out beforehand. I remember going to Moscow once just to research a story on the Vikings that I was working on. That way of working tends not to exist any more because everything is done mostly via emails. The thing is, you must always ensure you have yourself covered.'

However, even when totally prepared,

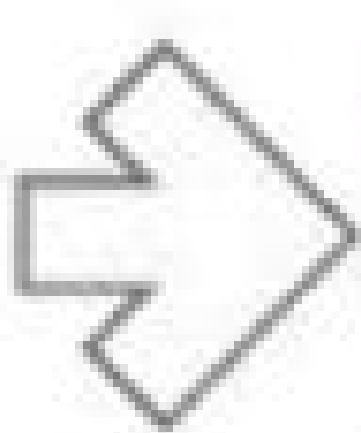
Jim still ensures that he's ready for chance occurrences. 'You need to be ready because it's incredibly rare that you get the pictures you have in your head,' he says. 'It's always a surprise. If you're doing a story for a magazine, then you'll have a checklist of things that you need to make sure you get. If you're doing your own thing, then research isn't quite so important. You can go to a place where you love the subject and wait for the light. Intuition and serendipity are good friends of mine on a lot of shoots.'

As Jim is still in contact with some of the people working behind the scenes at *National Geographic*, and has experience with other such notable organisations and publications as *Time*, *Life* and *BBC Wildlife*, he has clearly seen how the journalistic experience has changed over the years. As is to be expected, the turn-around of images and articles has accelerated rapidly.

'Some people back in the day could have spent a year working on their projects,' says Jim. 'Sometimes they had to produce about 30 pages of work. Time and money were never really an issue. There were no excuses if you messed up. You had as much film as you needed and the magazine would fly you first-class to just about every location. You'd get the best cars and translators. Now it's another world. It's still a great job, but the time restrictions are a little more intense. Five weeks seems to be the given now and budgets are greatly restricted.'

'The biggest change is probably the cameras. If I could take the cameras we have now back in time it would be life-changing. It makes me think of all the images I missed. The ISO capabilities would have made a dramatic difference. I don't know if people know how lucky they are these days.'





EQUIPMENT

Given the epic sweeping nature of Jim's images, it would be tempting to imagine him wielding some serious equipment. Although this is true for his larger projects where he'll use a model like a Nikon D3S, his favourite set-up is actually a little more low-key.

'Right now I'm using a Nikon D7000,' he says. 'I love that little camera. It's the one I choose when I'm walking around on my own. It's small and nimble. If I were to go out for a couple of days around London, for example, then I'd take the D7000 with 28-300mm and 20mm lenses. The 20mm fits into my pocket and is very portable. I've taken a great number of images with that simple little set-up. When I'm doing larger projects, I'll pull out the "big boy" cameras.'

One of the 'big boy' cameras that Jim is referring to is actually a model that has yet to be released. Recently, he was asked to try out Nikon's new D800 DSLR.

'If I had to pick one camera, that's the one I would go for,' says Jim. 'Its resolution is unprecedented. It's actually a 36.3-million-pixel model. I have a print hanging in my

home that is about 44in wide and it looks like it was shot with a 4x5 camera or a Hasselblad. The D800 has great ISO characteristics and fantastic tonality control as well. I always wanted to shoot with a 4x5, but I'm far too impatient. This is the next best thing.'

PRAIRIE PRESERVATION

Jim is one of the judges of the 2012 Veolia Environnement Wildlife Photographer of the Year competition, an international showcase for the very best in nature photography.

'We've had thousands of images and I can honestly say I'm blown away,' he says. 'There are no categories with regards to professional and amateur, and sometimes you really don't know the difference. There are some of the world's top photographers, such as Andy Rouse, sending things in. But then you have people who only pick up a camera two or three times a year. I don't know any other art form where professionals and amateurs can rub shoulders in that way.'

'I just took a tour of the 2011 exhibition and it's stunning. There's a lot of magic there. The images also speak volumes for how much digital technology has changed

Above: Providing a context for his subjects is of vital importance to Jim

photography. Lots of these images would have been impossible in the days of film. Night exposures where you can actually see the Milky Way would have been near impossible back then.'

Jim is further involved with a subject that is very close to his heart. In 1999, he set up the Brandenburg Prairie Foundation, which aims to promote, preserve and expand the native prairie of south-west Minnesota by raising awareness and sourcing donations.

'I grew up around prairies and learned



A pair of loons bathing in the warm ethereal light of dusk





to photograph in those areas,' he says. 'I think that prairies are one of the most endangered ecosystems in North America. It's a huge area stretching from Chicago to Nevada, way up into Canada and down into Texas. There are huge swathes of this environment that have been ploughed up and turned into cornfields. Some of the finest crops in the world are grown there. The problem is that there's very little prairie land remaining.

'I've been fortunate in that I've found support from people with similar feelings and they've all been very encouraging. I see these lands as my birthright and I feel a certain responsibility to help preserve them. I've made my living from nature and I want to give something back.' **AP**

Right: Jim's subjects range from the great to the small

Below: Varying weather conditions can provide some fascinating images



Below: In this shot, light, composition and timing all come together to create a great image



KODACHROME VS VELVIA

'I WAS shooting a project in the areas of North America that had essentially remained untouched by man,' says Jim. 'They were as Columbus would have seen them all those years ago. It was during this time that I took to shooting all my images using both Kodak Kodachrome and Fujichrome Velvia because I wanted to see how different they were. I'd say that Kodachrome defines most of my career. If you talk to any of my colleagues, you'll find that Kodachrome brings a smile to their faces, although it does have its limitations, such as the speed.

'While Velvia didn't necessarily improve on this flaw, it did heighten the colours. It handled the blues and the greens much better than Kodachrome, which could tend to turn the greens a little muddy. I eventually switched to Velvia once I began seeing the results. It just seemed to be the best film all round. It was as sharp as Kodachrome and about the same, grain-wise, but with Velvia the colours of the sky were true to reality and the greens were excellent. Velvia was also great with reds and skin tones. It was much better at handling the whole spectrum of colours.

'The processing was also much simpler with Velvia – it was done through E-6 processing. I could just take it down to the local photo lab and get it processed. So if you ever see a photographer attempting to mimic the look of Velvia on the settings of the digital camera, these are some of the reasons why.'

To see more of Jim's images, visit www.jimbrandenburg.com.
Jim's first *Photo Insight* will appear next week in **AP 7 April**

The UK's most prestigious competition for amateur photographers



**1st
PRIZE**



Gary Telford Lancashire **39pts**

Ricoh GX200, 1/50sec at f/8.1, ISO 64

Sunlight on wall **Judges say** The exquisite use of light in this image (taken on a walk back from Kentmere Reservoir in the Lake District) immediately caught the judges' eye. We love how the sunlight illuminates the view – well seen and beautifully captured



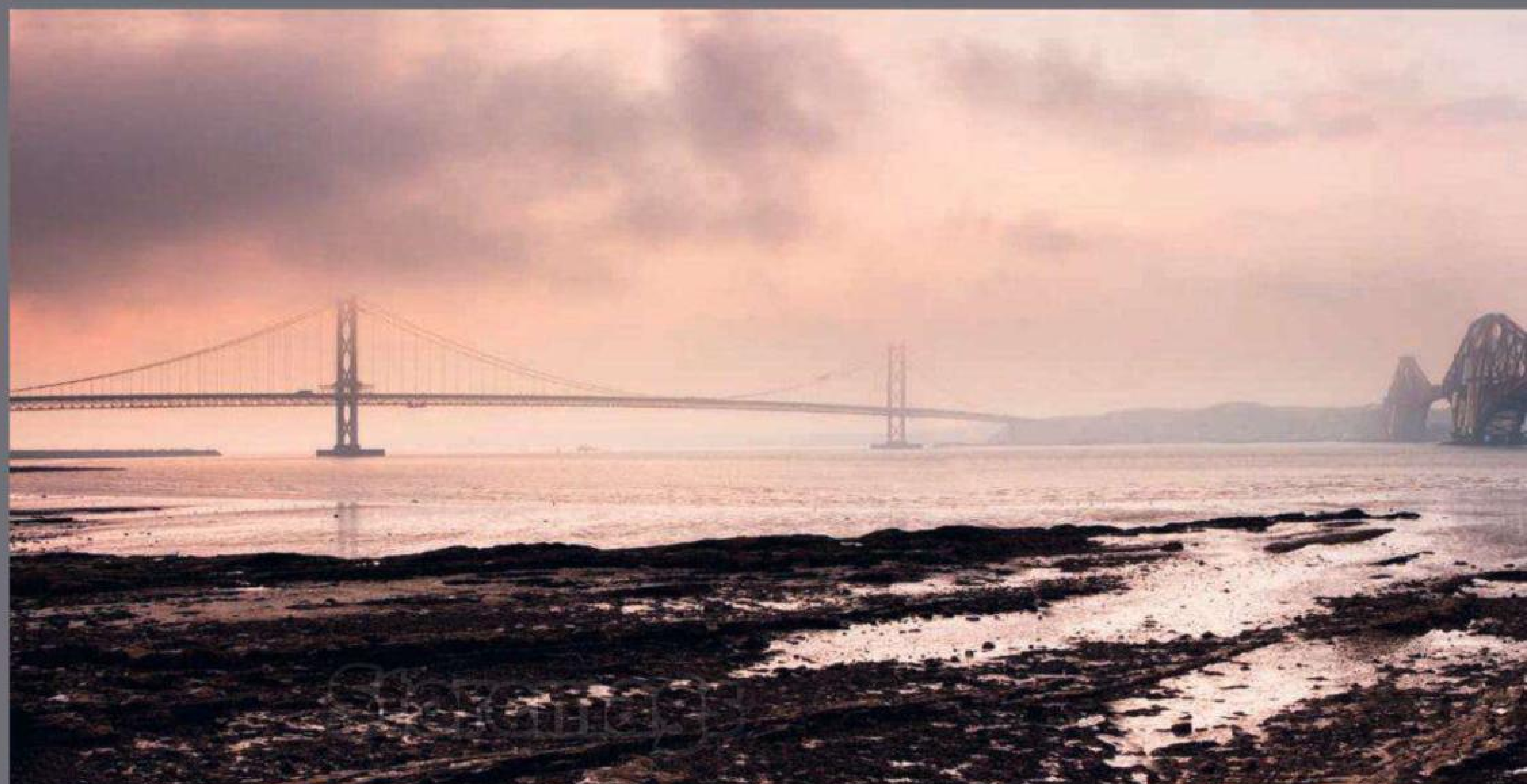
**2nd
PRIZE**

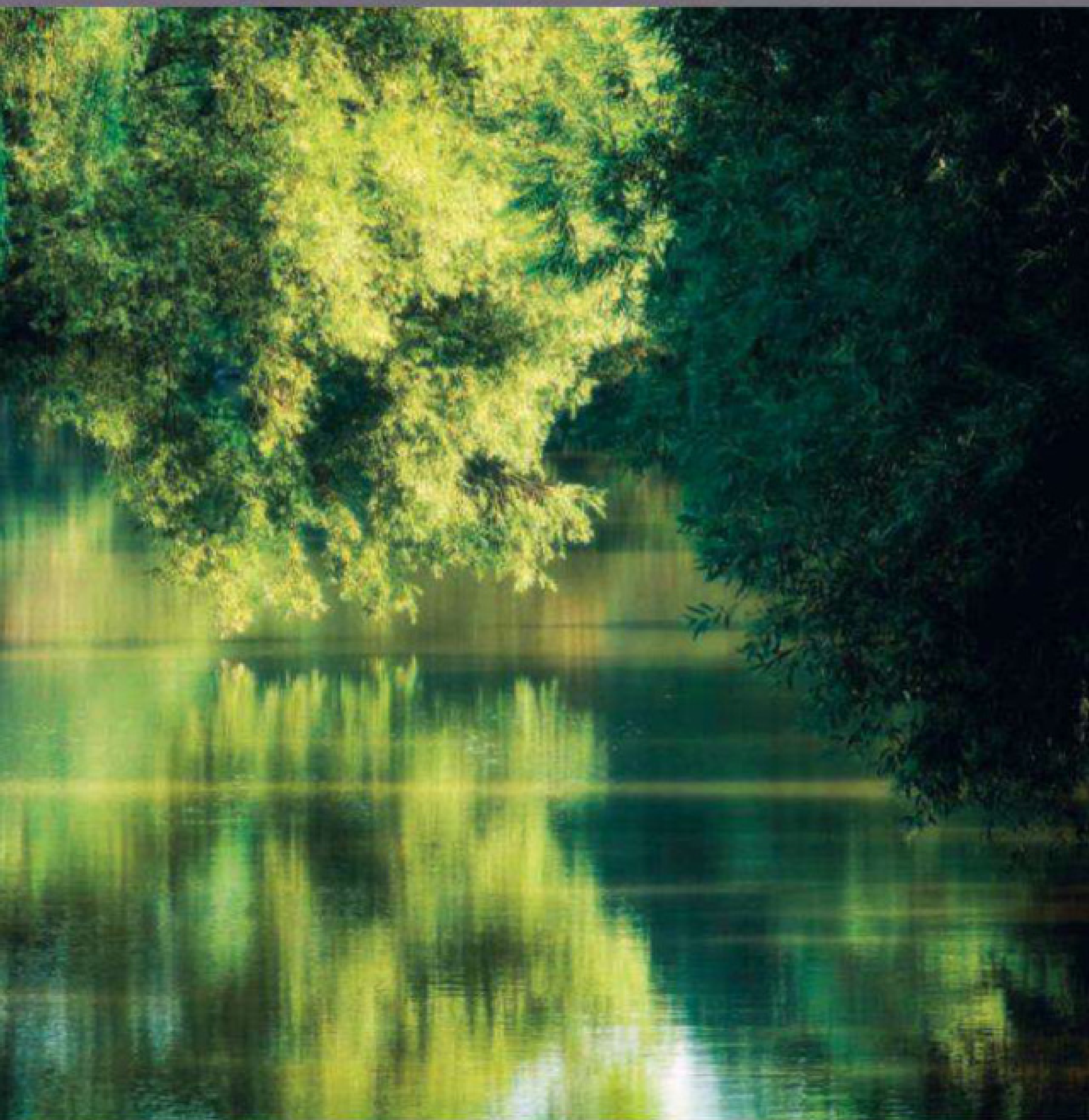


Roman Solar Slovakia **38pts**

Panasonic Lumix DMC-FZ18, 1/25sec at f/8, ISO 100

♦ 'By The River' **Judges say** This image of trees reflected in the River Hornád in Košice, Slovakia, is awash with luscious greens, from verdant greeny-yellows to darker pine-green shades. It has a delightful impressionistic quality that impressed the judges





**3rd
PRIZE**

Alan Elce Notts 37pts

Canon EOS 400D, 35-85mm, f/5, ISO 100

♦ 'Forth Bridge' **Judges say** The strength of this image lies in the duality of the road and rail bridges, and the way they effortlessly converge in the distance. They provide structure and anchor the image amid the pastel-coloured clouds



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**APOY
2012**

**Amateur
Photographer
OF THE YEAR
COMPETITION**

Water in the Landscape

The results are in for the **first round** of APOY 2012. We publish the top 30 images

Gary Telford, of Blackpool in Lancashire, is the winner of our Water in the Landscape round of APOY 2012. Gary will receive a Samsung NX200 with 20-50mm f/3.5-5.6 kit lens, a Samsung 16mm f/2.4 Ultra Wide pancake lens, a Samsung ED-SEF42 flash and a 16MB SDHC Plus memory card, worth a total of £1,298.96. The NX200 is a compact system camera with a 20.3-million-pixel, APS-C, CMOS sensor. It has high-speed capture (7fps) and ultra-fast autofocus (100ms), while the ISO range of 100-12,800 lets you take high-speed photos even in low light. Samsung's i-Function technology allows you to control image-capture settings manually via the lens ring. Our second-placed winner is **Roman Solar**, of Slovakia, who will receive a Samsung WB750 compact camera and a 16MB SDHC Plus memory card, worth a total of £288.98. With its 12.5-million-pixel BSI (Back Side Illuminated) CMOS sensor, the Samsung WB750 makes it easier than ever to deliver consistent high-quality images. The WB750 also features a 24mm ultra-wide lens with 18x optical zoom (24x Smart-Zoom feature), 1080p full HD video recording and Creative Movie Maker that lets you combine stills and video to create slide shows. **Alan Elce** of Mansfield, Nottinghamshire, finished third in the round and wins a £250 Jessops Gift Card.

THE 2012 LEADER BOARD

After Round 1 judging, Gary Telford has taken the lead, and there is only one point between the first, second and third winners. It may be early days, but already the competition is close. Dan Deakin, who came fifth overall in last year's APOY competition, is currently in joint fourth place with 36 points.

1	Gary Telford	39pts	4	Malcolm J Porter	36pts
2	Roman Solar	38pts	4	Catherine Holland	36pts
3	Alan Elce	37pts	4	David Thorne	36pts
4	Dan Deakin	36pts	4	Guy Wells	36pts
4	Ben Ghibaldan	36pts	4	Adrian Trendall	36pts

The UK's most prestigious competition for amateur photographers



**1st
PRIZE**



Gary Telford Lancashire **39pts**

Ricoh GX200, 1/50sec at f/8.1, ISO 64

Sunlight on wall **Judges say** The exquisite use of light in this image (taken on a walk back from Kentmere Reservoir in the Lake District) immediately caught the judges' eye. We love how the sunlight illuminates the view – well seen and beautifully captured



**2nd
PRIZE**



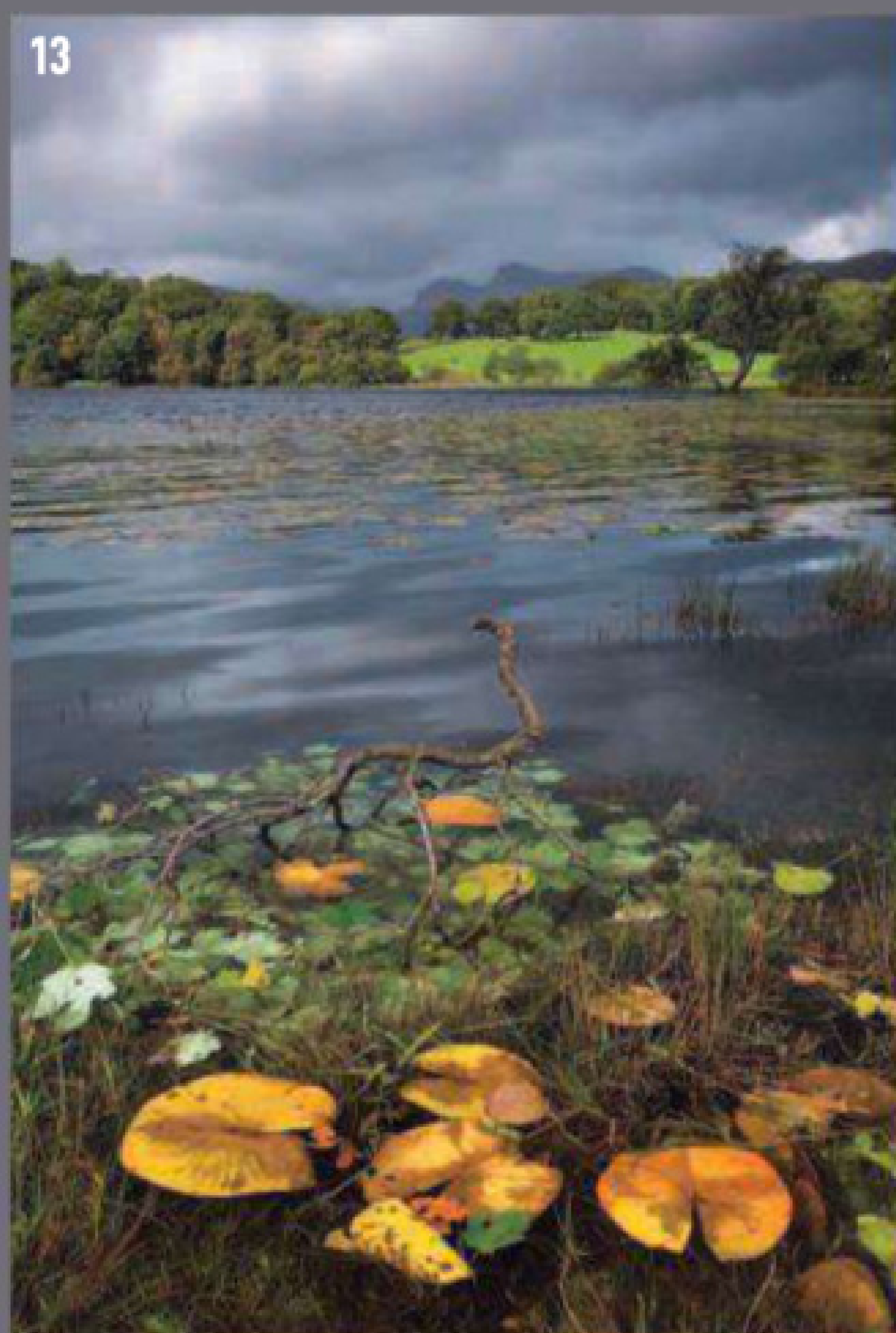
Roman Solar Slovakia **38pts**

Panasonic Lumix DMC-FZ18, 1/25sec at f/8, ISO 100

'By The River' **Judges say** This image of trees reflected in the River Hornád in Košice, Slovakia, is awash with luscious greens, from verdant greeny-yellows to darker pine-green shades. It has a delightful impressionistic quality that impressed the judges



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The UK's most prestigious competition for amateur photographers



16 Mike Hughes Cumbria

Nikon D100, 28-135mm, 1/160sec at f/14, ISO 200

'Smoke on the Water' **Judges say** There is something magical and mysterious about this hazy scene; it looks as though it could have been painted using watercolours**35pts**

25



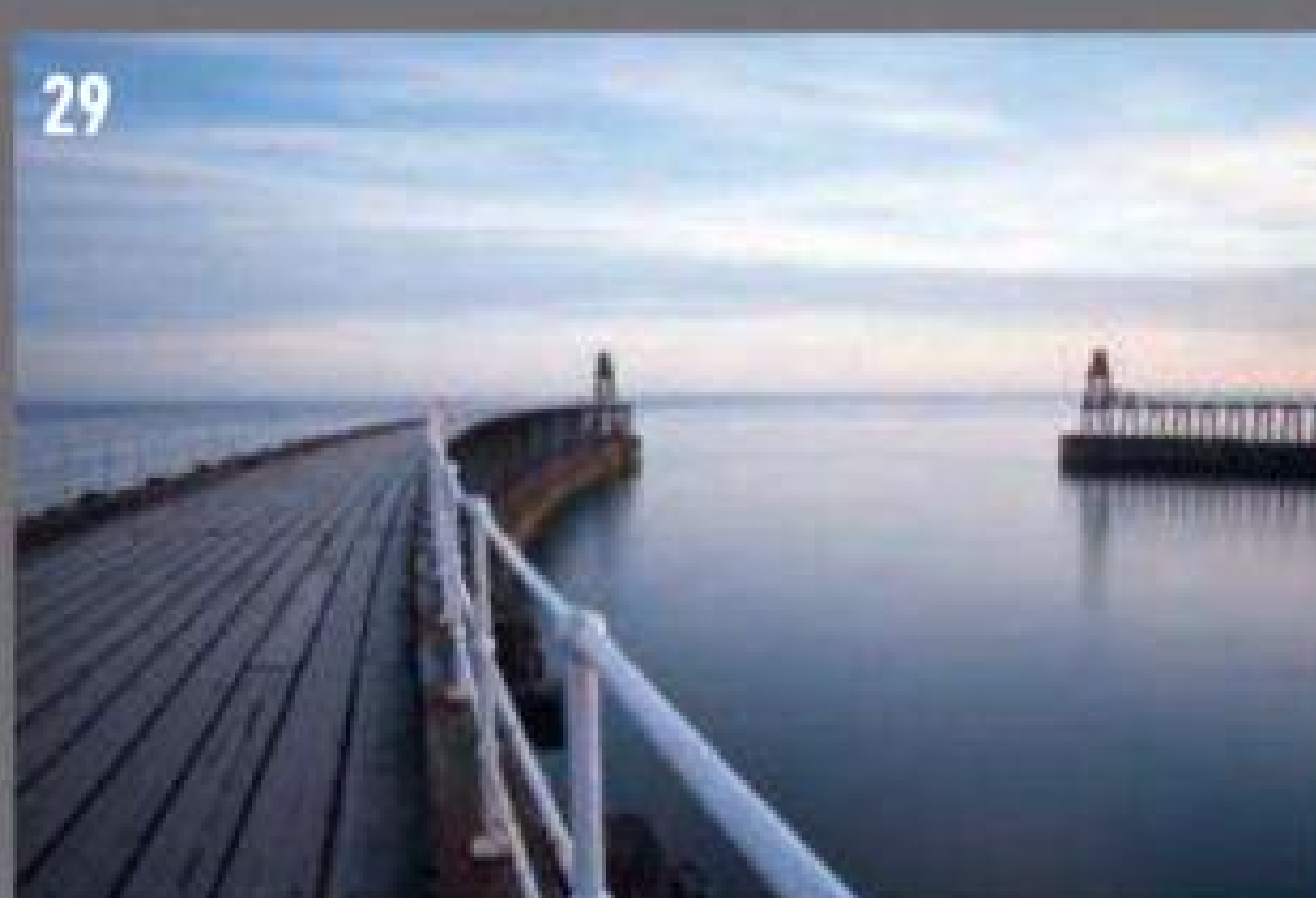
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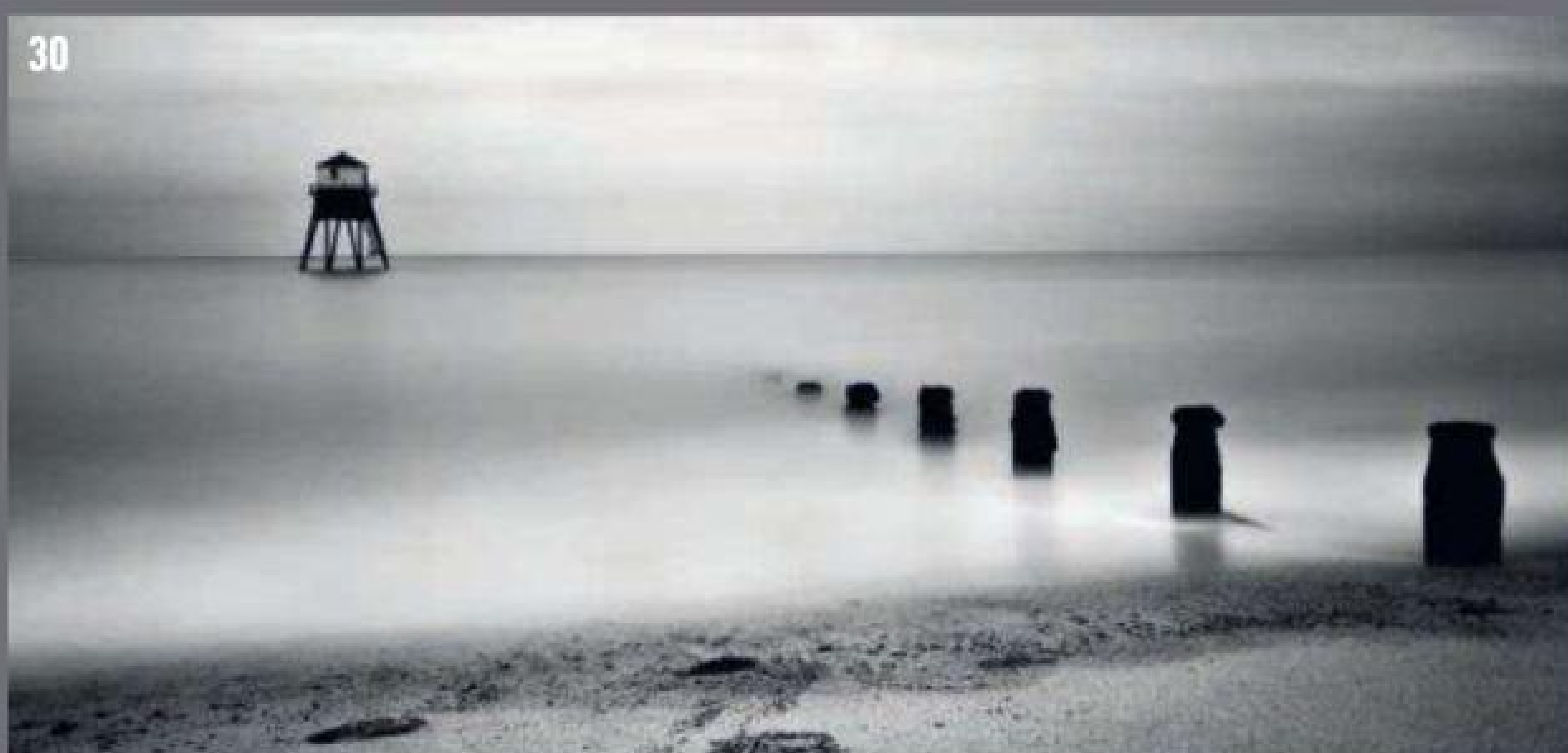
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28



29



30

17 Bill McKenzie Alloa

Canon EOS 5D, 24-105mm, 1/50sec at f/8, ISO 100

'Pot of Gold' over Eilean Donan Castle, Scottish Highlands**Judges say** A fairy-tale image if ever we saw one! A perfect balance of rainbow, light and reflection**35pts****18 Stephen Birch** Essex

Nikon D300S, 18-70mm, 1/125sec at f/11, ISO 200

North Fambridge **Judges say** Stephen's image of this isolated cottage in Essex looks slightly eerie**35pts****19 John Boteler** Oxfordshire

Canon EOS 40D, 10-20mm, 1/320sec at f/14, ISO 100

Southwold, Suffolk **Judges say** Interesting use of light and tone – very moody and atmospheric**35pts****20 Giles McGarry** Suffolk

Nikon D300, 10-20mm, 120secs at f/6.3, ISO 200, ND 106 filter

Canary Wharf taken from the Blackwall Basin **Judges say** Brilliant mirror-like reflections of the skyscrapers**34pts****21 Michal Tercjak** Limerick, Ireland

Canon EOS 20D, 10-20mm, 1sec at f/13, ISO 100, 0.9 ND grad, tripod

'Sunbeam' **Judges say** Michal's image of swirling water and brooding clouds one of the more memorable from this round**33pts****22 Diana Didulica** Croatia

Canon EOS 350D, 18-55mm, 1/40sec at f/9, ISO 200

Trees reflected in water **Judges say** A simple idea, but well executed. Again, the landscape becomes part of the water**33pts****23 Justin Minns** Suffolk

Canon EOS 50D, 10-20mm, 1sec at f/8, ISO 200, 0.9 ND grad, tripod

'Southwold pier at sunrise' **Judges say** The sweeping motion of the water draws the eye down the beach towards the sun as it rises at the end of the pier**33pts****24 Andrew Blake** North Yorkshre

Canon EOS 400D, 18-55mm, 6secs at f/18, ISO 400

Scarborough, North Yorkshire, **Judges say** An interesting viewpoint and camera angle prove highly effective here**33pts****25 Tony Gill** Dorset

Canon EOS 5D, 17-40mm, 2.5secs at f/16, ISO 100

Waterfall at Osmington Mills, Dorset **Judges say** The combination of vivid colours and misty water form the core of this image's success**33pts****26 Simona Bonanno** Italy

Nikon D80, 18-35mm, 1/40sec at f/20, ISO 500

'Matin' **Judges say** A lone fisherman illuminated by light stands out against a murky background in this cinematic image**33pts****27 Yury Bird** Ukraine

Nikon D90, 18-70mm, 118secs at f/9, ISO 100, ND 1000 filter

Misty water and fence **Judges say** There may not be a lot going on in this image, but it is striking and powerful because of this**32pts****28 Charles Spencer** North Yorkshire

Olympus E-510, 14mm, 30secs at f/7.1, ISO 100, ND grad and 10-stop ND filters

'Filey Brigg Sunrise' **Judges say** The rushing clouds and texture of the rocks seem to imitate each other**32pts****29 Graham McFarlane** Lincolnshire

Nikon D300, 18-70mm, 104secs at f/22, ISO 200, 10-stop ND filter

Autumn sunrise at Whitby **Judges say** This serene scene subtly rendered in soft pastel colours is calming and easy on the eye**32pts****30 Paul Smith** Suffolk

Nikon D300S, 10-20mm, 120secs at f/16, ISO 100

Lighthouse, Harwich, Essex **Judges say** A nicely composed image – we like the way the groynes lead the viewer into the scene**32pts**

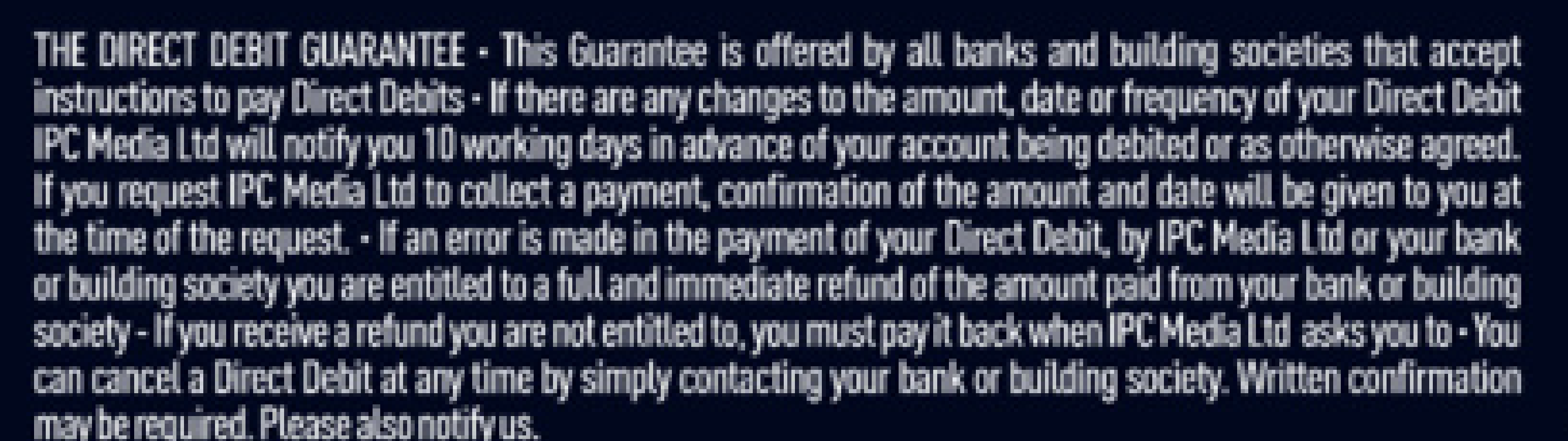
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13C

Queen Elizabeth II, 1968



Royal appointment

To celebrate the Queen's Diamond Jubilee, the Victoria and Albert Museum is showcasing a selection of **Cecil Beaton's** portraits of the royal family. **Susanna Brown**, curator of photographs at the V&A, talks to **Oliver Atwell** about the exhibition and explains how Beaton drew on the influence of his contemporaries



‘Beaton was endlessly inventive. He could draw on a variety of backdrops that he had designed himself’

adult life. He was able to capture her when her first child was born and the subsequent children that followed.

‘He was able to access the Queen and represent her as a relatable human being,’ says Susanna. ‘But he was also able to photograph her as this figure of authority in her official attire. He was able to capture those two distinct sides of her character, both on and off-duty. The image that Beaton shot of the Queen with Prince Andrew against the stark white backdrop in 1964 [see left] was intended to convey a more accessible image of the royals. The white background is very important in that respect. It keeps the location neutral, meaning it’s a shot that could have taken place in anyone’s home. It also presented a more modern view of the royals as being down to earth. There’s nothing lavish about it.’

Queen Elizabeth II with Prince Andrew, 1960

An interesting thing to note with Beaton’s images is that at no point do you ever feel you’re seeing the same image twice. Despite photographing the same family, and often the same person, time and again, each image feels fresh.

‘The variety of Beaton’s images is down to his absolute creativity,’ says Susanna. ‘He wasn’t just a photographer – he was also a theatre designer, a painter and an illustrator. He was endlessly inventive. He could draw on a variety of backdrops that he had designed himself. He would bring in such things as flowers from

Princess Elizabeth at Buckingham Palace, March 1945



SOME photographers have their place in history set in stone, with their work still being talked about and examined many years after the images have been taken. For example, where would photography be without the stunning Yosemite landscapes of Ansel Adams or Robert Capa’s breathtaking war photography? And where would portrait photography be without the accomplished images of bohemian socialite Cecil Beaton?

With many of his photographs shot for *Vogue* and *Vanity Fair*, Beaton soon became known for his bold use of sets and his ability to press the shutter at just the right moment to capture a perfect representation of his sitter. Perhaps most significantly, Beaton’s royal portraits were among the most widely published photographs of the 20th century.

To mark the Queen’s Diamond Jubilee, London’s Victoria and Albert Museum is featuring around 100 of Beaton’s royal portraits, ranging from the wartime photographs of a young Princess Elizabeth to the official photographs of the Queen that firmly place her in her role as Britain’s monarch. As well as these royal images, the exhibition also features several portraits of Beaton taken by such photographers as Curtis Moffat, Irving Penn and David Bailey.

The V&A’s exhibition takes 1939 as its starting point, the year that Beaton was asked to visit Buckingham Palace and photograph King George VI and the Queen Consort (later the Queen Mother). The fact that Beaton was asked to work with the royals came as no real surprise. By the time the invitation arrived, Beaton was already established as the number-one photographer in the country.

‘Beaton had been shooting for *Vogue* for around a decade,’ says Susanna Brown,

curator of photographs at the V&A. ‘He’d photographed some of the biggest names in Hollywood and some of the world’s most important artists, such as Picasso and Dali. The King and Queen would have been aware of some of the previous work that he’d done with their family. For example, he’d taken some shots of the Duke and Duchess of Kent. That’s not to say it wasn’t a shock to Beaton, especially considering he was only given a day’s notice for that first sitting. You can read all about that first experience in his diaries, which are on show at the exhibition.’

BUILDING THE IMAGE

It’s fair to say that visual imagery can play a large part in how a person of authority is perceived. This is just as true in the case of Queen Elizabeth. Beaton’s images have in many ways led the public’s perception of the Queen as a regal figure.

‘A lot of these images existed in the pre-television age,’ says Susanna. ‘Photography was the primary means by which the public would see images of the royal family. That, of course, wasn’t limited to Britain. During the Second World War these images were published far and wide, in places as far away as India and Australia. The thing to remember is that these were intended as press shots. They were very much about creating an air of regal authority. They helped enormously to boost the royal family’s PR in times of crisis. Additionally, they showed the royal family to be a solid unit. It was important for people to see that they stayed in London during the war. Their own home was hit nine times during the Blitz.’

Beaton’s relationship with the Queen was unique. He knew her as a child and into her



PRESS IMAGES

Beaton often had to stick to strict instructions as to how his images should be used and when. 'It's important to remember that Beaton's work with the royal family was a collaboration,' says Susanna. 'He would send his best images from the day – sometimes around 40 pictures – and the palace would select around 20. They would become the official selection and Beaton was then allowed to send them out to the press.'

'The press was always eager for new shots of the royals, particularly during the war and when the children arrived. Quite often the embargo

dates, which were set by the family themselves, were ignored. These images were so important because it was the public's main access to the royals. It was a lot easier to control your images in the public domain then.'

It wasn't just the images of his sitters that Beaton was concerned with. On many occasions he found himself moving to the other side of the camera, where he was photographed by a number of his fellow photographers.

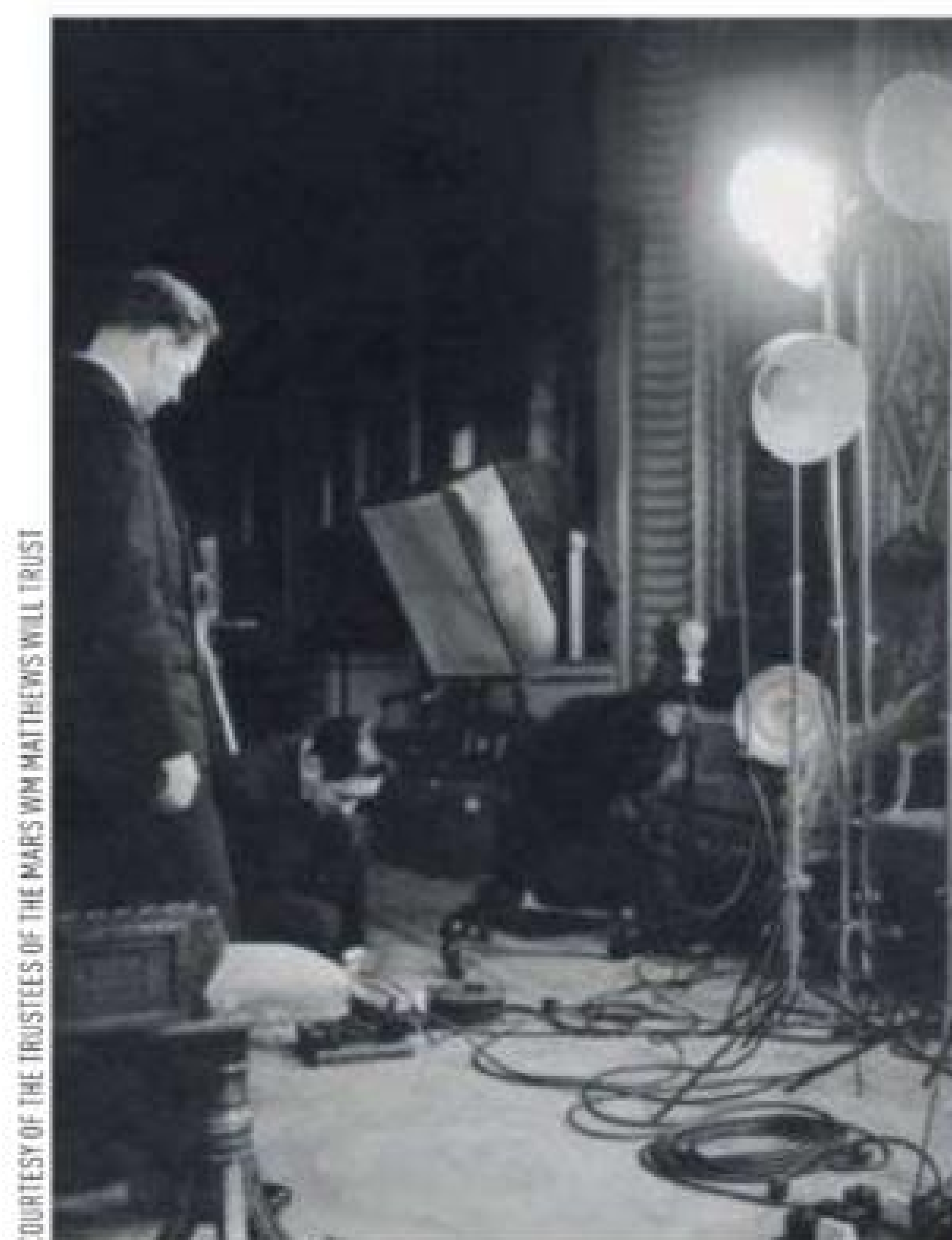
'Beaton had such a great character and a theatricality about him,' says Susanna. 'He was as comfortable in front of the cameras as he was behind it. He had a love of dressing up and had a real sense of style. It's always fascinating to see

how photographers work together and how they can mutually influence one another.'

'For example, Curtis Moffat photographed Beaton back in the 1920s [see image on page 33]. Then later you have the incredible image taken by Paul Tanqueray, where Beaton is plastered in photographs of himself. He's so proud and full of ego in that one. And the Penn shot is quintessential. By the time that shot was taken in 1950, Beaton was firmly established as a great photographer – and it shows. That shot really contrasts with the light-hearted images from David Bailey. It all goes to show that Beaton was a multi-faceted and fascinating individual.'



Far left: Queen Elizabeth II in coronation robes, 2 June 1953



Top right: Cecil Beaton photographs Queen Elizabeth II with a Rolleiflex, while assistants John Drysdale and Ray Harwood (right) prepare a 10x8in camera

Left: John Drysdale and Ray Harwood (right) preparing lighting on the day before the coronation

his own garden in Wiltshire and a variety of props. You can see at the various stages of his career that he's drawing on all sorts of sources of inspiration. His images are very closely linked to painted portraiture and people like Gainsborough and Winterhalter. Their influence is there.'

Later, Beaton became influenced by other photographers, such as David Bailey, which is something that is evident from the stripped-down aesthetic of his white backgrounds.

'Beaton wasn't chained to any particular aesthetic,' says Susanna. 'He was always so conscious of the fact that he needed to remain "with it". That was important, particularly in the 1960s when the new guard of photographers started appearing. He quickly became friends with some of the most significant figures of the '60s, people like Mick Jagger and Bailey. His fear of being seen as obsolete kept him going.'

CAMERAS AND LIGHTS

Interestingly, Beaton's anxiety of being seen as irrelevant didn't extend to his camera equipment as he was not exactly

a technically concerned image maker.

'Beaton was never interested in camera technology and purchasing the latest models,' says Susanna. 'He was always comfortable with his old Rolleiflex camera. When he started working for *Vogue* in the 1920s, he was still using his little folding pocket Kodak camera. The people at *Vogue* were actually quite disapproving of that. He was introduced to the Rolleiflex in the 1930s, which he took to almost immediately. That remained his standard camera for years.

'Technology was never important to him, Susanna adds. 'The technical side didn't concern him. I think in a way he thought it was beneath him as an artist to think about such things. For example, he would employ other people to manipulate the lights on his sets. His concern was with the vision.'

Many of Beaton's royal portraits were taken using full studio lights. As Beaton was in no position to ask the royals to come to him, he would essentially have to take the studio to them.

'All the pictures of the royals were taken at their homes, such as Buckingham Palace

and Windsor Castle,' says Susanna. 'There are some shots of his coronation set-up where you can clearly see the lights and cables (see above). It was a huge production. On the day of the coronation shoot he had a team of assistants, consisting of Patrick Matthews, who was head of *Vogue* studios, and Ray Harwood and John Drysdale. He needed this team of people because of the elaborate nature of his shots and lighting. He had about eight cameras there at once, including a 10x8, so someone would be reloading film and preparing plates while someone else would be seeing to the lights. Beaton even had his sister there to help on coronation day.

'The light that Beaton favoured for the royal portraits was a large 1,000-watt naked bulb on a height-adjustable stand,' continues Susanna. 'It's very simple, but very effective. He would place the stand behind the sitter with the bulb behind their head and this light would bleach out the central part of the backdrop. That would cause the head and face to stand out against the background and create a kind of halo effect.' **AP**

Queen Elizabeth II by Cecil Beaton, A Diamond Jubilee Celebration, is open until 22 April at the **Porter Gallery**, Victoria and Albert Museum, Cromwell Road, London SW7 2RL. Tel: 0207 942 2000. **Website:** www.vam.ac.uk. Open Sat-Thurs 10am-5.30pm, Fri 10am-10pm. Admission charges apply

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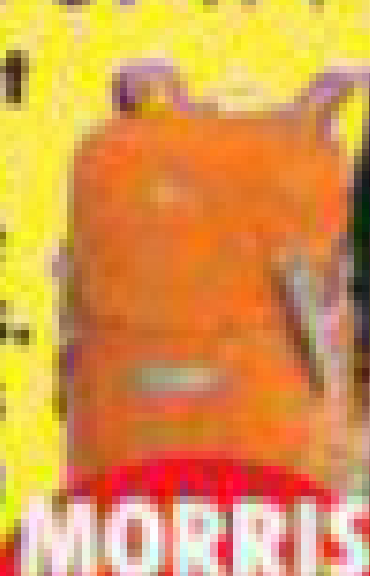
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Transport Duffel Backpack £80.00
Utility Bag 100AW £30.00
Lens Exchange Case 200AW £45.00



Lowepro Photo Sport 200AW

Designed for those who want a lightweight solution for carrying their equipment. The backpack features two compartments, one for gear the other for personal belongings. Capacity for a pro-sized DSLR with kit lens attached, flash, hydration reservoir (extra) plus clothing etc. The side pocket is gives quick access to your equipment. Available black or orange.
Photo Sport 200AW £149.95



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NEW! Cotton Carrier System

CARRY LITE
This Camera Side Holster system allows you to keep a second camera on your Camera Vest, or remove and place independently on your trouser belt; or our new Lens Camera Bag System or Camera Waist Belt. Also includes 1 Regular Camera Hub & 1 Camera Tether.
Carry Lite £130.00

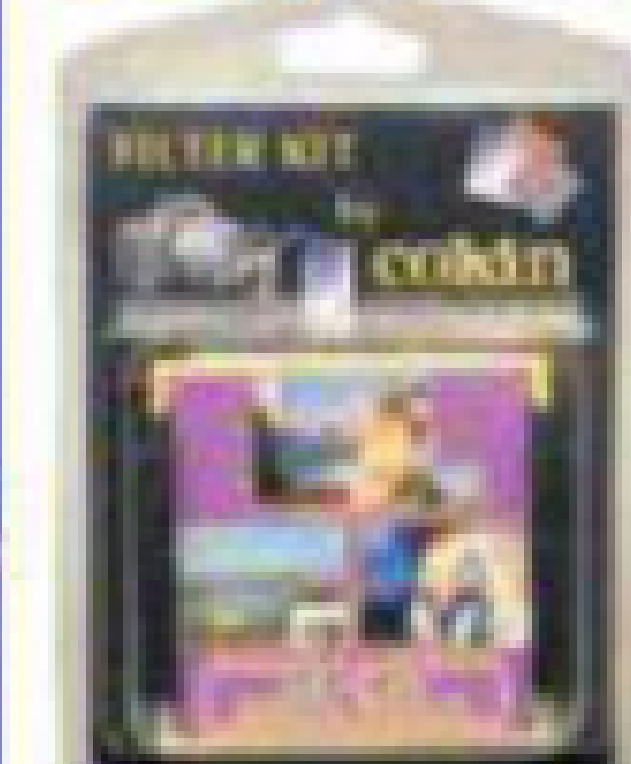
CAMERA VEST
A camera vest system that is perfect for all camera types and comes complete with a comfortable and durable, one size fits all adjustable Vest Unit made of 1680 Denier Polypropylene material fitted with a Lexan camera receptacle. As well as your camera holster, you will receive 1 Regular Camera Hub and 1 Angled Hub, each comprises an anodized flat aluminum hub, a stainless steel marine grade bolt, and a high density rubber washer.
Camera Vest SAVE £7 £132.95

STEADY SHOT
A camera accessory intended for those who already own a Camera Vest and use their existing ballhead with the Steady Shot. The camera system provides support for a camera and lens combination DURING shooting.
Steady Shot £240.00
Side Holster £55.95
Camera Vest & Side Holder SAVE £20 £161.99
Camera Vest & Steady Shot £340.00



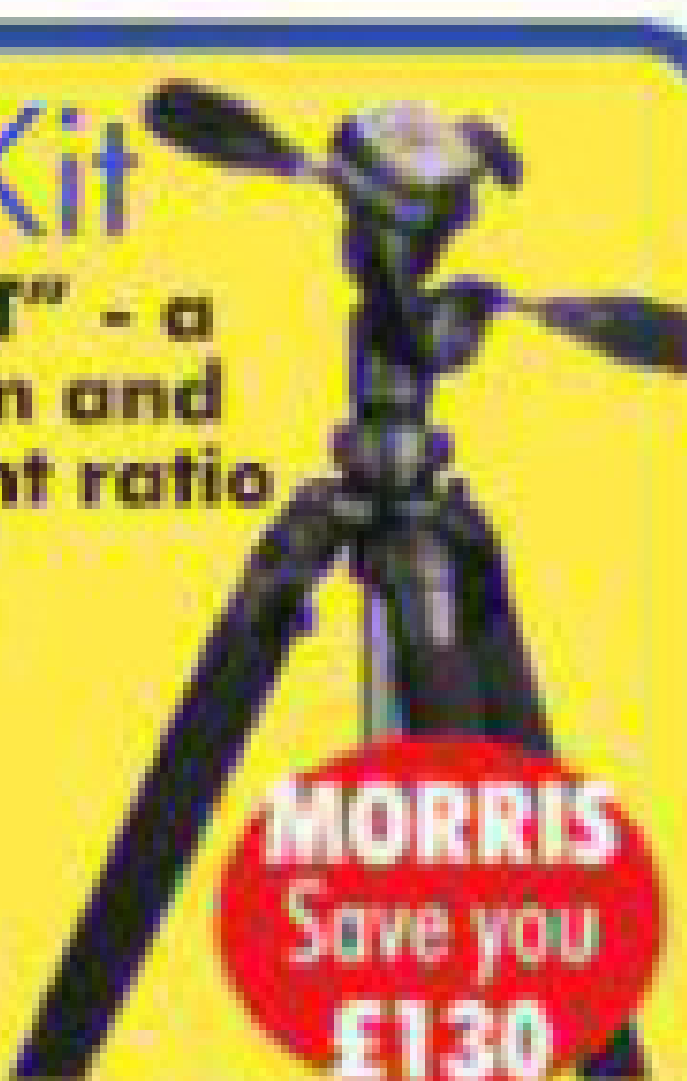
Cokin H270A ND Filter Kit

Kit contains... consists of three ND plain filters that are used to reduce the amount of light reaching the sensor, without affecting the colour balance. Inc: P Series filter holder, ND2 (P152) filter, ND4 (P153) filter, ND8 (P154) filter, Cokin Brochure.
H270A ND Kit £49.99



Slik Pro 500DX Kit

Features Slik's Super Alloy "AMT" - a blend of Aluminium, Magnesium and Titanium for a strength to weight ratio some 40% greater than similar tripods. Multi position 26.8mm diameter legs allow low level shooting, and extra versatility on uneven ground. Each leg is covered with a foam grip, providing increased comfort, particularly in cold conditions. The centre column is simple to adjust - loosen the locking collar & move to the desired position. A friction collar is provided, allowing you to slow the movement when loaded with camera gear. The column is reversible, making this a great choice for macro photographers. Comes complete with 500DX all-metal head that has two pan handles to operate each movement axis independently. The head also incorporates a multi-position quick release plate for complete versatility. Max height column extended: 190cm. Max height column down: 152cm. Min height: 62cm (40cm with optional short column). Folded length: 76cm. Load capacity: 6kg. Weight: 3.5kg.
500DX Tripod & Head £99.87
400DX Tripod & Head SAVE £70 £69.95
700DX & 800 Head SAVE £185 £139.95



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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Cotton Carrier 2 camera vest system £169.99

www.intro2020.co.uk

THE COTTON Carrier vest system is made from hard-wearing polypropylene and provides quick access to camera kit. A camera attaches securely to the vest by sliding the plate that is fixed to the bottom of the camera into the metal slot and turning it 90°, ending with the lens facing down. It is a little fiddly to go from locked to shooting position, because at times the plate sticks in the slot and two hands are needed to twist it. A release catch would be quicker than a twist motion.

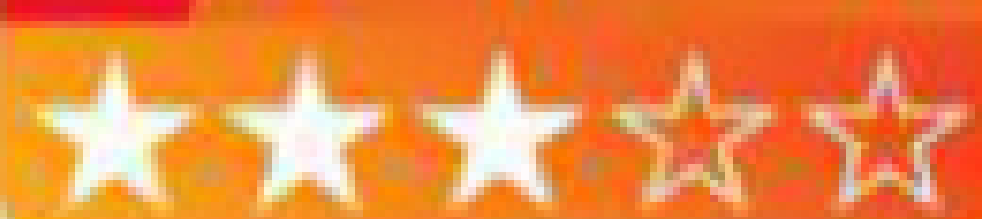
The vest must be tied tightly to the body for the system to be comfortable. Padding in the vest's chest and shoulders makes carrying two large DSLRs comfortable for a good hour, although heavy professional kit can become uncomfortable a little sooner. Included in the system is the vest, a side holster for the second camera, two plates, two angled plates for larger and heavier professional camera gear, two camera hand straps and a universal tripod plate adapter. This is an impressive array of kit for one system and good value. The vest is available in green and black and as a single camera version (£139.99) or just as the holster (£58).

Tim Coleman



Amateur Photographer

A well-made vest system, but it could be faster to use



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Vanguard Nivelor 245BK tripod £119.99

www.vanguardworld.co.uk

VANGUARD'S Nivelor 245BK is the larger of two lightweight tripods in the Nivelor range, and is designed to hold up to 3kg. Any camera up to a mid-level DSLR with compact zoom lens attached is well supported. Unlike the smaller Nivelor 204BK tripod, the 245BK features a removable tripod plate, although both feature the same 360° pan and vertical tilt control.

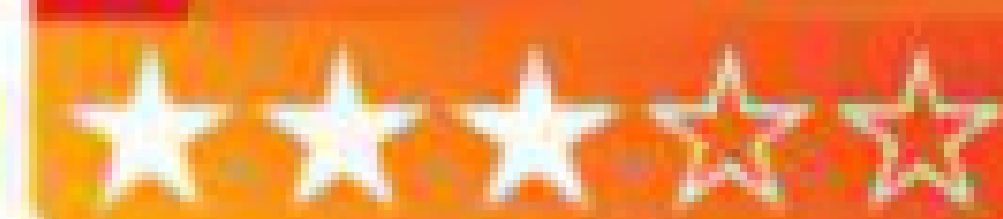
The tripod's aluminium leg sections are relatively long and result in a folded height of 41cm, which is not the most compact for a tripod of this type. What this does mean is that its maximum height is approximately 160cm (with the two-section central column extended), which brings the camera to eye level. The quick fold central column can be reversed quickly, and is ideal for macro photography and packing the tripod away smaller. The leg sections can be locked and unlocked by twisting the foot of each leg for a quick set-up. Sadly, the leg locks can stick during set-up, which is frustrating, and the tripod is unlikely to withstand rigorous use. However, the Nivelor 245BK should still meet the needs of the casual photographer.

Tim Coleman



Amateur Photographer

A tripod packed with features, but not the most durable



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Olympus OM-D E-M5

It certainly has the looks, but it also packs a new 16-million-pixel sensor and EVF. We test the Olympus OM-D E-M5.

AP 7 April

Nikon D4

With its 16.2-million-pixel CMOS sensor and 10fps with autofocus, the D4 could be the best professional DSLR yet. We put it to the test.

AP 14 April

Sony Alpha 57

The Alpha 57 replaces the Alpha 55 as Sony's mid-level SLT, and has many features found on much more expensive models, such as 12fps shooting.

AP 14 April

Pentax K-01

Pentax's unconventionally styled 16.1-million-pixel K-01 is the first mirrorless camera to use Pentax's existing K mount.

AP 21 April

Panasonic Lumix DMC-TZ30

Panasonic's flagship travel compact is crammed with new features, including a 20x optical zoom Leica lens and touch LCD screen.

AP 21 April

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will be treated to an intimate one-and-a-half-hour seminar, including a Q&A session, followed by the chance to buy one of Brett's books at a book signing.

Tickets are sold on a first come, first served basis at £29.99 per head, and include the seminar, a glass of wine and a goody bag.

To be held at the Blue Fin Building, 110 Southwark Street, London SE1 0SU

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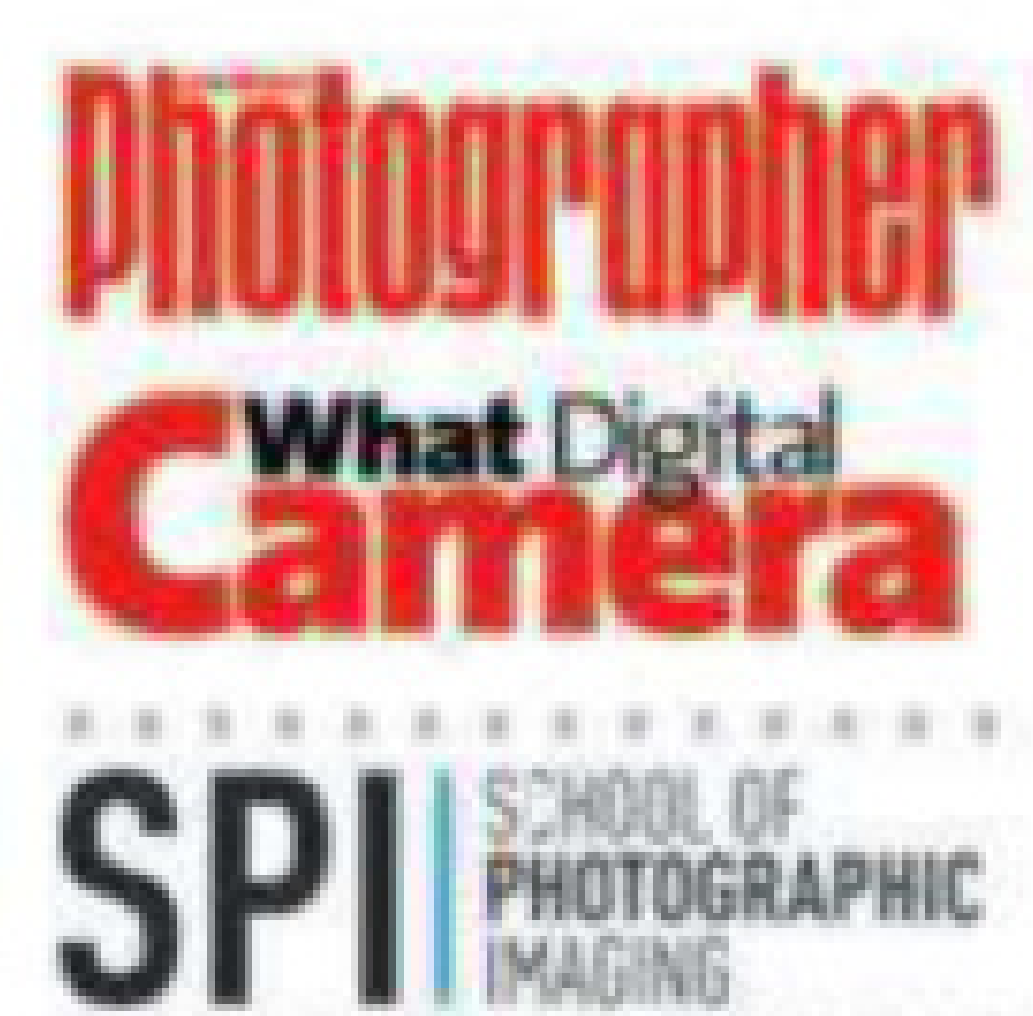
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For more information about **Brett Harkness** and the secrets behind his beautiful images, including details of his DVD *Real Life Wedding Training*, his courses throughout the year and his latest training book, *The Complete Guide to Organising and Styling Professional Photo Shoots*, visit <http://brettharknessphotography.com>.

***PLEASE NOTE** places are only confirmed upon receipt of payment. Tickets are non-refundable.



Fujifilm X-Pro1

With a hybrid viewfinder and a new colour filter array on its 16.3-million-pixel sensor, **Fujifilm's** highly anticipated **X-Pro1** compact system camera is more than just a pretty face

Richard Sibley
Technical writer



EVER since the Fujifilm X100 was announced in September 2010, many people suspected that it would form the basis for a potential Fujifilm compact system camera. After all, it made sense: the X100 uses an APS-C-sized imaging sensor, and it should theoretically be possible to remove its fixed lens and replace it with a lens mount. Such speculation was vindicated when Fuji announced the X-Pro1 in January this year.

Like the X100, the X-Pro1 retains the company's excellent hybrid digital and electronic viewfinder. However, although the X-Pro1 has clearly evolved from the X100, there are many differences, the most

obvious being the new Fujifilm X lens mount as the X100 had a fixed 23mm f/2 lens.

Another difference is the resolution of the APS-C-sized sensors used in each camera. The X100 has a 12.3-million-pixel sensor, while the X-Pro1 is equipped with a 16.3-million-pixel version. This X-Pro1 sensor also has a new colour filter array that helps to improve colour and reduce moiré patterning. For more on this, see *Features in use* on page 44.

With the X100 being very highly regarded by photography enthusiasts, I was eager to see how the X-Pro1 compared. Can it compete with other APS-C-format compact system cameras already on the market, or even Leica's M9 digital rangefinder camera and system?

FEATURES

At the heart of the Fujifilm X-Pro1 is its APS-C-sized, 16.3-million-pixel X-Trans

AT A GLANCE

- 16.3-million pixel X-Trans CMOS sensor
- New colour filter array
- No low-pass filter
- ISO 100-25,600
- Built-in hotshoe
- Hybrid viewfinder
- Street price £1,429 (body only)

CMOS sensor. However, it is the sensor's new colour filter array and lack of a low-pass filter that are the most interesting aspects of its specification. I'll go into this in more detail later, but briefly the new colour filter array has a different pattern to the regular Bayer version used in most digital cameras. It looks more random and is said by Fujifilm to reduce moiré patterning, removing the need for a low-pass filter. This, in turn, is said to improve the sharpness of images.

The sensor has an equivalent sensitivity range of ISO 200-6400, with an extended range of ISO 100-25,600. The most sensitive extension is a 1EV increase from the ISO 12,800 setting found in the X100. However, these extended settings are only available when shooting JPEG images.

Ultra Sonic Vibration is used to rid the sensor of dust, but the camera doesn't offer image stabilisation. The lens road map for the X mount shows that Fujifilm plans to introduce optically stabilised lenses, the first of which we are told will be an 18-72mm f/4 IS zoom, due for release later this year.

At its launch, the X-Pro1 was introduced with three lenses – a Fujinon XF 18mm f/2, an XF 35mm f/1.4 and an XF 60mm f/2.4 Macro – and I was fortunate to have all three available to me for this test. The introduction of the zoom lens to the existing range should provide all the basic focal lengths required by travel and street photographers.

➔ In addition to this, there are five more Fujinon lenses listed as in development: a 14mm f/2.8, a 28mm f/2.8 pancake, a 23mm f/2, 72-200mm f/4 IS and a 12-24mm f/4 IS. All these lenses are due for release in 2013, except the 14mm optic, which is due out later this year.

One of the advantages of compact system cameras is that the short flange depth allows many other lenses to be mounted and used, via a mount adapter. Measuring just 17.7mm, the Fujifilm X mount actually has one of the shortest flange depths of any system camera. It is fractionally shorter than the 18mm depth of the Sony E mount used on the NEX models, and more importantly for many, it is more than 10mm shorter than the 27.8mm depth of the Leica M mount. Fuji has already shown a prototype of a Leica M-to-X-mount adapter at the recent CP+ show in Japan, and it should be released this year. Novoflex has also announced that it will be making lens mount

adapters for the X-Pro1, presumably in all the standard lens mounts, including Nikon F, Leica M and Pentax K.

Having the option to use Leica lenses on a classic rangefinder-styled camera will delight many Leica film camera owners, as well as potentially saving them a fortune. The Leica M9 costs around £5,000, while the X-Pro1 comes in at around £1,400 body only.

Like the X100, the X-Pro1 uses a hybrid multi-viewfinder, which combines an optical viewfinder with a digital display. At the flick of a switch on the front of the camera, this optical finder is replaced with an electronic view, so users get the best of both analogue and digital worlds.

Other interesting features of the X-Pro1 include exposure bracketing, ISO, dynamic range and film simulation bracketing. The latter allows three different film simulation colour styles to be selected and saves three different images when a picture is taken.

Continuous shooting is available at either

3fps or 6fps, whether shooting JPEG or raw image files, although the focus is locked at the first frame. I found I was able to take one raw and JPEG image before the shooting rate slowed. After a few more shots the buffer fills and it takes a few seconds before shooting can continue at the full 6fps. Dropping to 3fps didn't change much, although I was able to shoot 12 raw frames before the shooting rate slowed right down. Switching to JPEG made an obvious difference and I was able to shoot around 23 images at 6fps before the buffer became full. Dropping to 3fps allows nearly 40 JPEG images to be taken before the buffer fills and the shooting rate drops.

The feature set of the X-Pro1 is as comprehensive as a serious photographer would want, but without being bloated with facilities that will never be used. Many photographers will simply set the camera up with a suitable image style, or set it to raw for later adjustments, and then use the camera as a traditional rangefinder, forgetting about the bells and whistles.

8/10

BUILD AND HANDLING

The Fujifilm X-Pro1's resemblance to a classic rangefinder lends it a reassuring familiarity. It is larger than other compact system cameras, yet it feels comfortable to hold, with no small fiddly buttons. It is clear that it was never intended to compete for the title of 'world's smallest system camera', but is instead meant to be much more of a workhorse built for ease of use and quick handling.

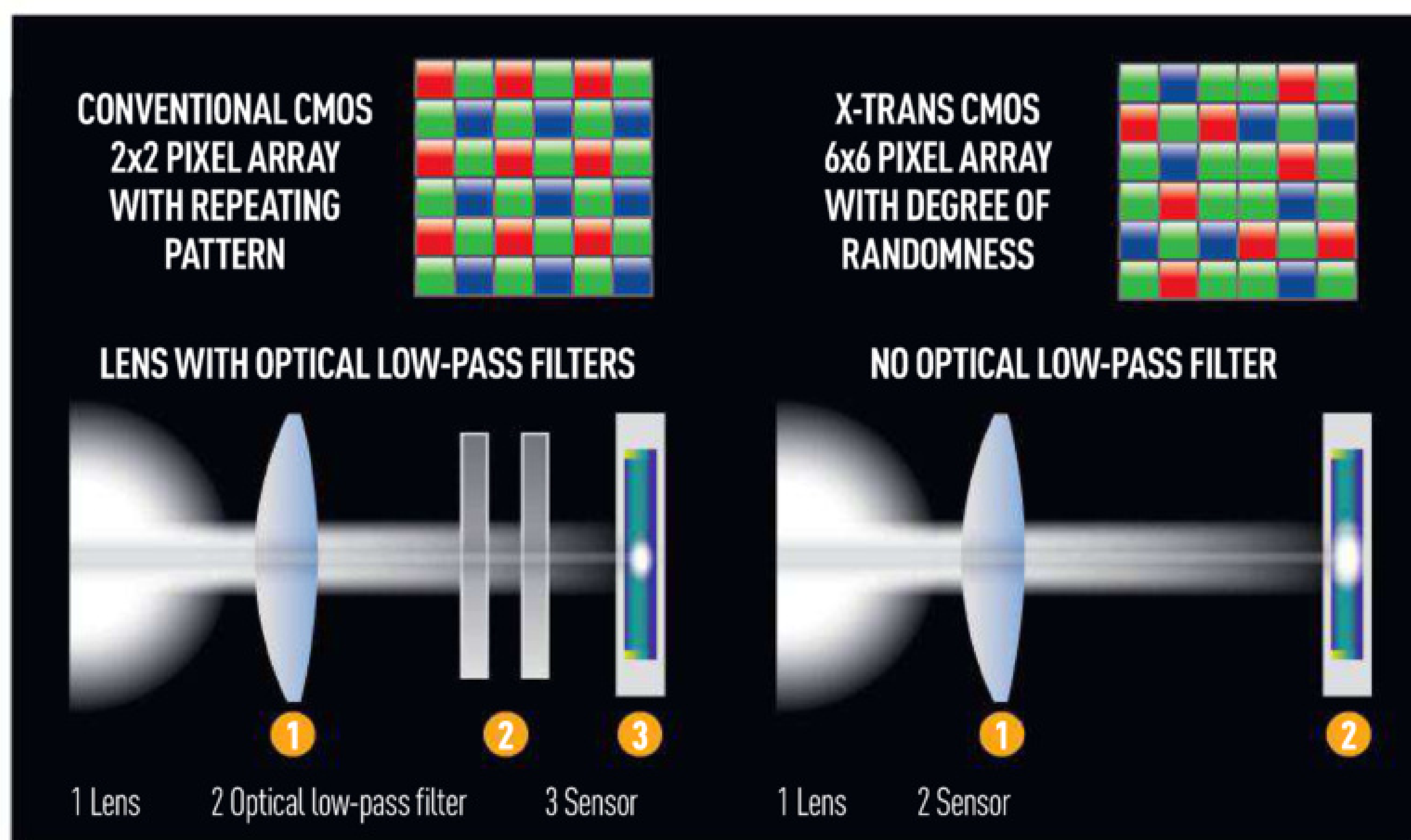
Fuji's decision to include an aperture ring on all its X-mount lenses is a great one. Combined with a labelled shutter speed selection dial, a separate exposure compensation dial and, of course, the hybrid viewfinder, the X-Pro1 feels, for want of a better term, like a 'proper' camera.

When I first picked up the X-Pro1, I was taken aback by how light it is. As it looked like an old rangefinder, I expected it to be a rather solid lump of metal, but its magnesium-alloy top-plate provides strength without the weight. In fact, at just 450g including battery and memory card, the X-Pro1 is more than 160g lighter than the Leica M7 and 143g lighter than the M9.

As well as adding to the classic charm, the faux leather finish of the body allows the X-Pro1 to be comfortably gripped. However, as easy as the nostalgic references make it to forget, the X-Pro1 is still a digital camera with all the associated settings.

For instance, there are a lot of options in the camera's menu system, which can make it a little daunting when deciding exactly how images are to appear. I shoot raw and JPEG as much as possible and aim to get the JPEG as close as I can to perfect. It was only for the occasional awkward scene that I had to delve into the menu to change the white balance or switch the metering.

Thankfully, there is an excellent Quick Menu button on the back of the camera, which displays all the shooting and image



FEATURES IN USE X-TRANS CMOS SENSOR

FUJIFILM'S pride in its film heritage is clear from its use of film names to represent the different image colour settings. The company's marketing material for the X-Pro1 even claims that the camera's new X-Trans CMOS sensor was 'inspired by film'.

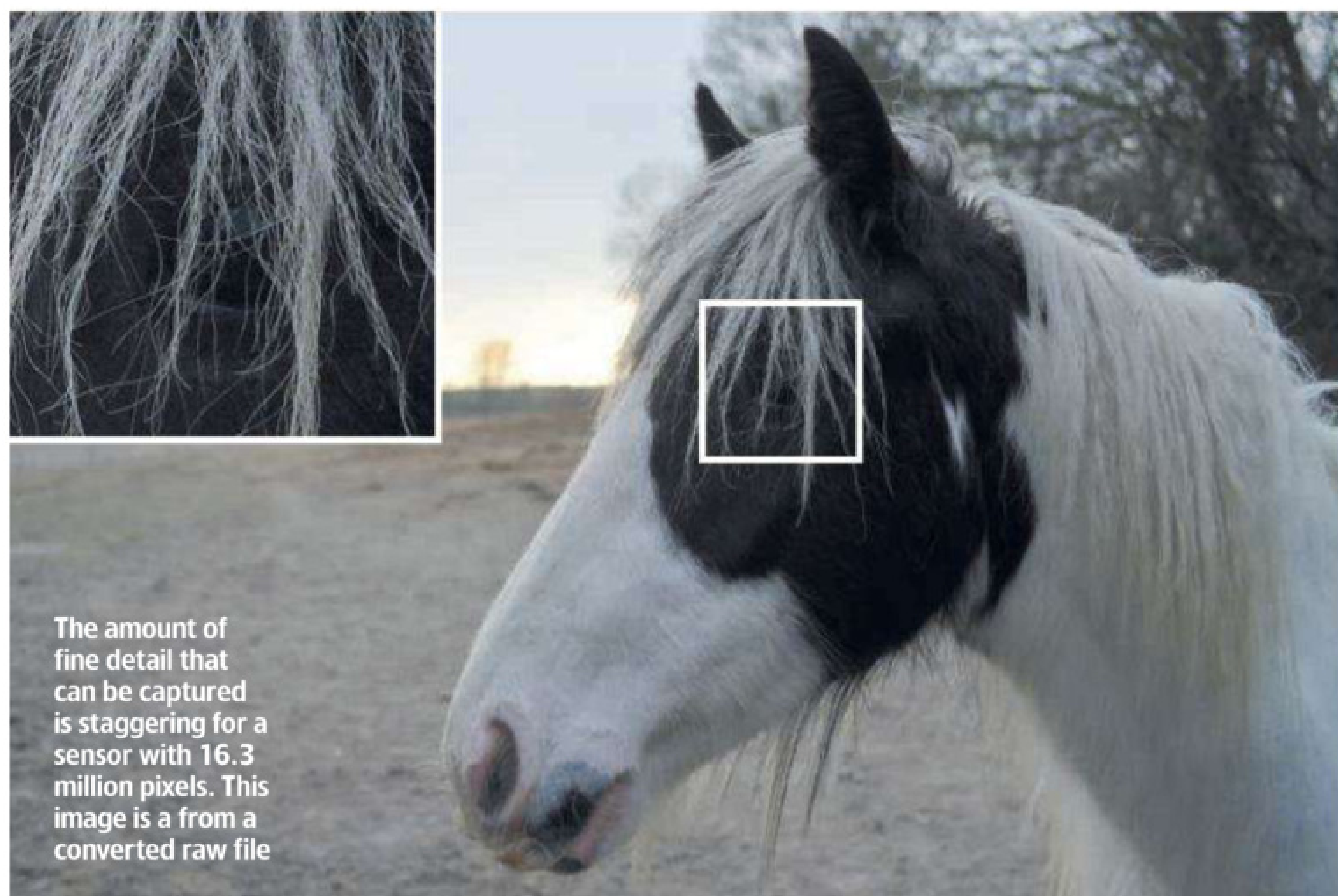
Most digital cameras use a Bayer pattern array (pictured above left), which contains two green filters for every red and blue filter. However, this very obvious repeating pattern can be the source of moiré patterning.

Fujifilm has changed the pattern of the colour filter array in the new X-Trans sensor so that it uses a 6x6 pattern, featuring 2.5 green filters for every red and blue filter. Each horizontal and vertical series on this new sensor array contains an RGB

photosite, which helps colour reproduction and reduces the occurrence of false colours. The array also has a far less obvious repeating pattern, which means moiré patterning is reduced.

Moiré is typically avoided in Bayer pattern sensors by using an optical low-pass filter. This sits in front of the sensor in the path of the light. The problem, though, is that a low-pass filter can also reduce image resolution. To retain a high level of detail resolution, therefore, the sensor of the X-Pro1 does not have a low-pass filter fitted.

Fujifilm isn't the first manufacturer to do this. Leica removed the low-pass filter altogether in its M9 digital rangefinder and, more recently, Nikon has fitted its D800E with a second low-pass filter that actually cancels out the effects of the first.



The amount of fine detail that can be captured is staggering for a sensor with 16.3 million pixels. This image is a from a converted raw file

settings, and makes quick changes possible for the most regularly used modes.

Most other options have their own dedicated settings. The drive mode button allows access to all the bracketing choices, as well as basic single or continuous shooting modes, and there are metering and AF buttons, too. All that is missing is an ISO sensitivity button, but this can be set to the Fn button on the top-plate.

My impression of the X-Pro1 is one of great design. Of course, it can never fully be as simple to use as a film rangefinder, but the direct exposure controls and viewfinder display do capture some of that experience, which is something that most other compact system cameras have failed to do.

9/10

METERING

I have few complaints about the 256-zone evaluative metering of the X-Pro1. Generally, images are well exposed and the few times I did need to tweak the given exposure I could do so using the exposure compensation dial, without having to take my eye away from the viewfinder. A half-press of the shutter button shows a preview of the exposure and depth of field, so it is easy to assess the scene quickly and make any changes before the image is taken. This is one of the advantages of using the electronic viewfinder.

For more complicated scenes, such as metering for highlights in a particularly strong sunset, I opted to use the X-Pro1's spot metering option. However, I found that the often-overlooked average metering was one of my favourite methods. I say this because it is predictable, making it easy to compensate for an 'incorrect' metered exposure. It is also easy in this mode to tilt the camera upwards to expose for the sky, and then lock the exposure and recompose.

As I stated previously, the direct shutter speed and exposure compensation dials,

combined with the lens aperture ring, make it easy to alter exposure quickly. However, the multi-metering setting rarely needed more than a slight $\pm 0.6\text{EV}$ adjustment.

8/10

WHITE BALANCE AND COLOUR

Those familiar with Fujifilm's professional range of digital cameras will know that the

There is a choice of in-camera black & white styles. This image was taken with the red filter effect



company names its image colour settings after its range of films. The standard colour setting is inspired by Fujifilm Provia, while Velvia and Astia provide the models for the vivid and soft styles respectively.

The X-Pro1 also introduces two new film modes: Pro Neg Standard and Pro Neg Hi. These replicate the look of colour negative films, with the Hi version having increased colour and contrast. Of these colour settings, I mostly used Velvia and Pro Neg Hi. They provide punchy images with good contrast and colour. However, the Astia mode is great for just taking the edge off an already high-contrast scene.

While most cameras allow the individual colour settings to be adjusted to taste, Fuji has adopted a more universal approach for the X-Pro1. In the shooting menu are highlight and shadow contrast adjustments, which alter the contrast curve to produce softer or harder shadows and highlights. I found myself making the shadows slightly harder, while setting the highlights to be softer. This produces a good level of contrast, while helping to keep some subtle detail in highlights.

Monochrome enthusiasts have not been forgotten and there are four different black & white modes, including standard and red, yellow and green filter modes. Sepia tone is also available.

In terms of colour reproduction, the X-Pro1 is excellent, and colours look realistic no matter which film simulation mode is set. One of the most important subjects that require successful reproduction is the sky, and the X-Pro1 renders blue sky very well, without the hint of cyan that is apparent in some other cameras.

When shooting outside, I rarely had to take the camera out of its auto white balance mode. Indoors, AWB leaves a hint of colour from domestic tungsten lights, taking the edge off the amber hue without removing it completely. Switching to incandescent white balance removes all the amber hue, producing a clean, neutral image.

Overall, the colours produced by the X-Pro1 are superb, and combined with the contrast and dynamic range options it is possible to produce great JPEG files straight from the camera. In fact, if I were to own a X-Pro1 myself, I would probably shoot raw + JPEG, and use the raw images as archive files. The vast majority of the time I would be perfectly happy with results straight from the camera, which is testament to the colour and sharpness of the images produced.

9/10

DYNAMIC RANGE

In high-contrast landscapes, I found there is still a lot of highlight detail that can be recovered from raw images, although I tend to underexpose and lighten shadow detail post-capture using software. Thankfully, noise is controlled well enough at low ISO sensitivities that this underexposure and lightening are

possible without introducing too much luminance or colour noise. The camera has dynamic range optimisation built in, and this uses an increased ISO sensitivity to ensure that highlights aren't burnt out before lightening shadow detail. In most circumstances the effect is quite subtle, and again, if you are shooting JPEG images, it can save a lot of editing in post-production.

While not directly affecting the dynamic range of the camera, the highlight and shadow contrast options should be mentioned here. They are simple contrast curve adjustments, but are particularly useful if the highlight strength is reduced, in combination with the dynamic range optimiser, to make sure that highlight detail is maximised in JPEG images.

8/10

NOISE, RESOLUTION AND SENSITIVITY

We have tested numerous cameras with 16.3-million-pixel sensors, and the Fujifilm X-Pro1 is among the best. This camera can record a staggering amount of detail, as can be seen in our test chart resolution images (right), and it clearly benefits from the lack of low-pass filter. When viewing the very tip of the test chart, it looks like the camera can resolve all the lines, but closer inspection reveals that while there are indeed some solid lines visible, there are just five instead of nine. That said, there is still an impression of detail where there would just be a blur when photographed with other cameras. In fact, when the X-Pro1 is combined with the 60mm macro lens, the detail resolution is on a par with an 18-million-pixel camera.

Noise is well controlled in JPEG images. At ISO 6400 there is a hint of luminance noise, but the X-Pro1 is as good as, if not better than, most other 16-million-pixel models. Colour noise is virtually non-existent at all ISO settings, although there is a decrease in colour saturation that would suggest a fair amount of colour noise removal has taken place.

The raw files obviously show more luminance and colour noise, but this is easy to reduce. Tweaking the contrast and sharpness of raw files reveals even more detail, and the 16.3-million-pixel sensor produces some of the most detailed images we have seen from an APS-C-sized unit.

29/30

AUTOFOCUS

The best way to describe the contrast-detection AF of the X-Pro1 would be 'steady' rather than 'snappy'. For instance, when using the 60mm and 35mm lenses, the camera's AF motors can be heard whirring before it locks into focus. The 18mm optic is faster. However, while hardly gazelle-like, the X-Pro1's focusing speed should be good enough for the type of subjects and situations for which the camera is most likely to be used. After all, it isn't designed for sports photographers.

Facts & figures

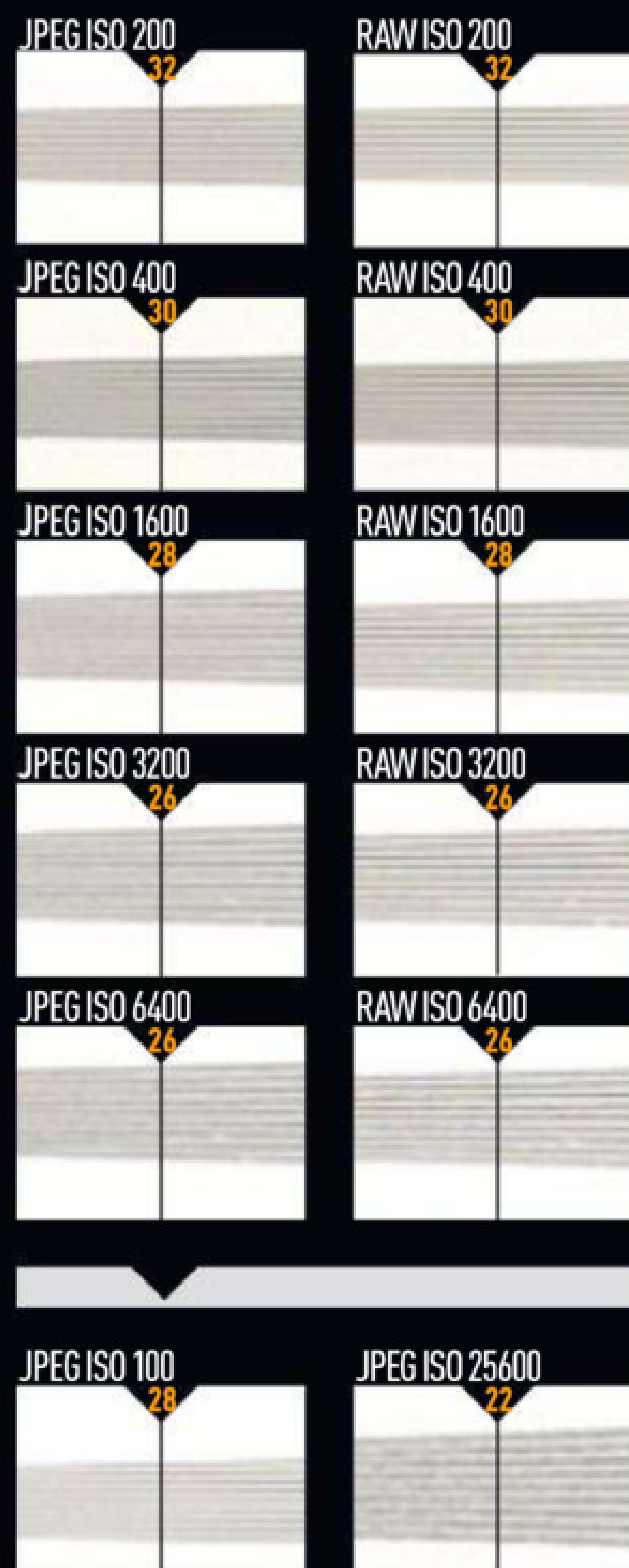


RRP	£1,429 (body only)
Sensor	16.3-million-effective-pixel X-Trans CMOS
Output size	4896x3264 pixels
Lens Mount	Fujifilm X mount
File format	JPEG, RAF (raw), MOV
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal plane shutter
Shutter speeds	30-1/4000sec, plus bulb (max 60mins)
Max flash sync	N/A
ISO	200-6400 (100-25,600 expanded)
Exposure modes	Program, aperture priority, shutter priority, manual
Metering system	256-zone TTL, multi, spot, average
Exposure comp	±2EV
White balance	Auto, 7 presets, custom, manual, WB shift
White balance bracket	N/A
Drive mode	3-6fps
LCD	3in, 1.23-million-dot RGBW
Viewfinder type	Hybrid optical/electronic viewfinder
Field of view	90% optical/100% electronic
Dioptr adjustment	No
Focusing modes	Single, continuous, manual
AF points	49-point system (contrast-detection-based)
DoF preview	Yes (via EVF)
Built-in flash	No
Video	1920x1080 pixels, 24fps, MOV (H.264)
External mic	No
Memory card	SD, SDHC, SDXC
Power	Rechargeable NP-W126 Li-Ion
Connectivity	USB 2.0, HDMI
Weight	400g (excluding battery and memory card)
Dimensions	139.5x81.8x42.5mm

FUJIFILM, Unit 10A, St Martins Business Centre, St Martins Way, Bedfordshire MK42 0LF. Tel: 01234 572 000. Website: www.fujifilm.co.uk

RESOLUTION & NOISE

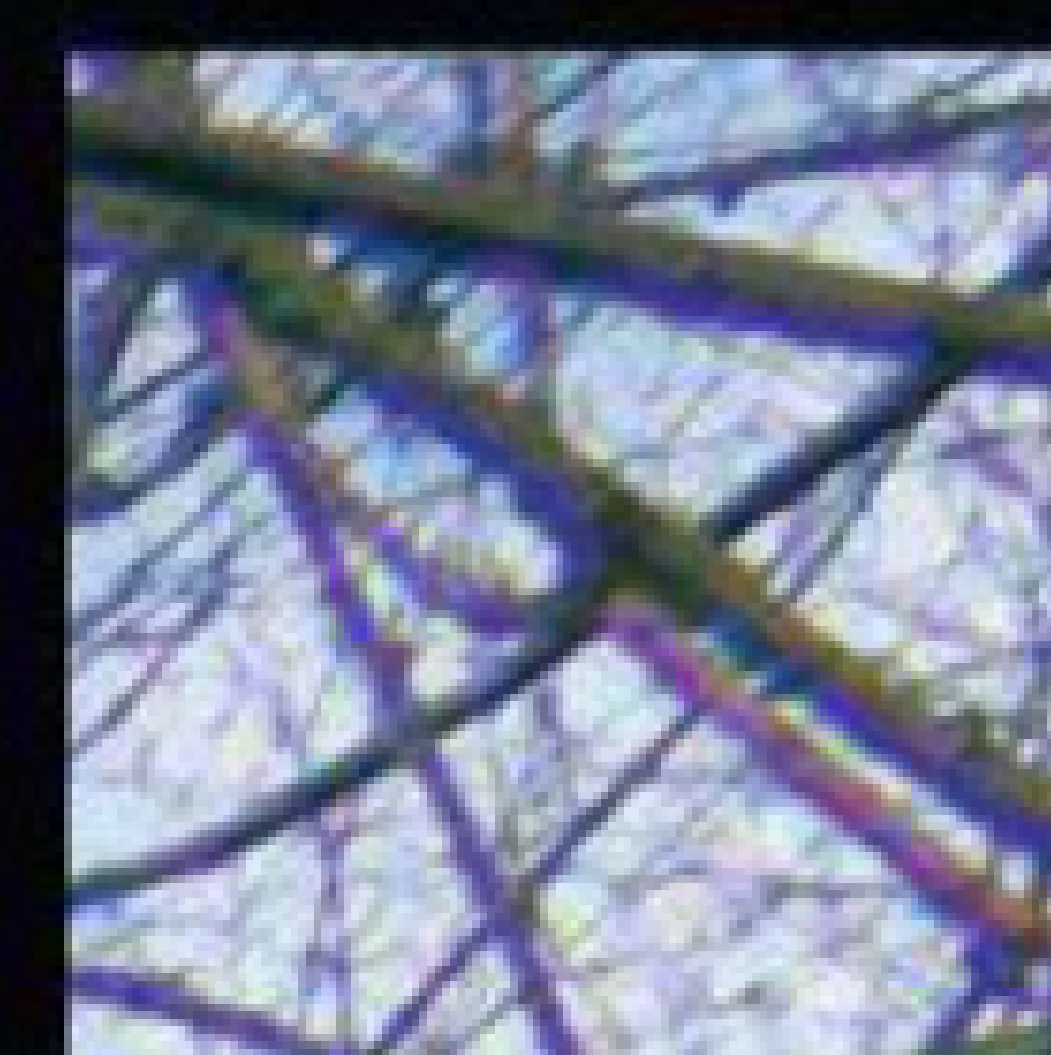
These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using a Fujinon XF 60mm f/2.4 Macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



Above: The ISO 100 and 25,600 extended settings are included at the bottom here as they are only available as JPEG images and not as raw files



A superb amount of detail can be captured, but purple fringing is visible in the corner of both raw and JPEG images shot with the 18mm lens



FOCAL POINTS

Hotshoe

The X-Pro1 features a dedicated hotshoe that is compatible with Fujifilm's EF-42, EF-20 and EF-X20 flashguns

EV dial

Conveniently located on the camera's top-plate, the EV dial allows exposures to be quickly adjusted

Eye sensor

This sensor turns on the electronic overlay, or electronic viewfinder, when the camera is held to the eye

Quick menu

This button displays a menu of all the exposure and image settings



Camera shown actual size

RGBW screen array

The LCD screen features an RGBW array, meaning that as well as red, green and blue dots, it also has white ones. These extra white dots aid colour rendition and brightness.

Battery life

Although the white dots on the LCD screen make the screen brighter, they consume less power. In power save mode, using the optical viewfinder, Fujifilm claims that 1,000 shots are possible on a single charge.

In-camera raw conversion

It is possible to preview how an image will look with settings such as aperture, shutter speed and dynamic range optimiser applied – on-screen and in the viewfinder.

Shutter lag

Fujifilm claims just a 0.05sec shutter lag, even when shooting using the EVF.

Info screen



ISO menu



Film simulation menu





Of all the colour styles, the vivid colour of Velvia produces the most pleasing images

When most cameras are set to continuous AF mode, the focusing starts as the shutter button is half depressed. However, the X-Pro1 is a little different. When set to continuous AF the lens is continuously focusing, and a half-press of the shutter actually locks the focus point. The system works well and becomes very intuitive.

Manual focusing is also available with both the electronic and optical viewfinder modes. Here it is important to note that the focusing is electronic, with the ring simply driving a motor that moves the lens optics, rather than the focusing barrel moving them itself. There has been a lot of internet chatter about this, but while I would prefer a direct physical lens barrel for focusing, I found that the electronic focusing was fast and response, particularly given the types of scenes that people will typically be photographing while focusing manually.

When focusing manually using the optical viewfinder, it relies on a rangefinder scale at the bottom of the finder. This gives the current focus distance, along with a bar indicating the depth of field. You do not see changes to the lens focus through the optical viewfinder. Switch to the electronic viewfinder, though, and it is easy to see the changes in focus. There is also an enlarged option to ensure that fine detail is in focus, and once again it is easy to switch in and out of this mode without removing the eye from the viewfinder. Usefully, there is also a one-shot AF option, which focuses the camera with a single press, effectively overriding the manual focus.

7/10

VIEWFINDER, LCD AND LIVE VIEW

As already discussed, the hybrid viewfinder allows images to be composed using either the 1.44-million-dot EVF or the optical view.

When using the optical viewfinder a wealth of information can be overlaid, including gridlines and all the shooting and AF information. This makes the optical viewfinder an extremely useful tool, and perfect for using in bright sunlight.

As the optical viewfinder is offset, the lens can often be seen in the bottom-right corner of the frame. A white digital image frame is overlaid on the optical image, and it changes in size depending on the lens currently in use. The viewfinder also has a 0.6x magnifier, which slides into place when a telephoto lens is used. This makes sure that the digital image frame doesn't become just a tiny square in the centre of the optical viewfinder when longer focal lengths are used.

The digital overlay also has an advantage in that it allows the photographer to see exactly what is going on outside the image frame. This is very useful if you wish to time a shot of something entering the frame perfectly.

The X-Pro1 EVF is also excellent. It is bright and detailed, plus it has the added advantage of allowing a magnified view to be shown for even more precise focusing. However, there is a slight lag in the display when locking the autofocus.

The 3in, 1.23-million-dot screen is very detailed and perfect for reviewing images, but I prefer holding a camera up to the eye where possible.

Video capture in the X-Pro1 is something of an afterthought, and although it is capable of recording HD video at a resolution of 1920x1080 pixels at 24fps, I doubt it will be more than a handy addition for most photographers.

Overall, with the choice of an optical or electronic viewfinder and a live view screen, the X-Pro1 gives photographers a lot of freedom when composing their images.

9/10

Competition



Leica M9

TESTED AP 24 OCTOBER 2009



Sony NEX-7

TESTED AP 19 NOVEMBER 2011

LOGICALLY, the Fujifilm X-Pro1's main competitor will be the Leica M9. The Fujifilm camera has all the retro looks and image quality to match the Leica, but is £3,600 cheaper. With the Leica mount adapter due out later this year, I'm sure there will be more than a few owners of a Leica M-series film camera buying a Fujifilm X-Pro1 to make use of their Leica glass.

Sony's NEX-7 may also offer some competition. It has a higher resolution of 24 million pixels, and is physically smaller. It also has a lot of direct controls for exposure settings, and a 2.4-million-dot electronic viewfinder. The camera is around £1,100, including kit lens, so is about £300 cheaper than the X-Pro1 body only.

Verdict

I HAD high hopes for the Fujifilm X-Pro1 when it was announced and, having tested it, I am pleased to say that I am not disappointed. Like the company's own X100, the X-Pro1 does have its quirks, and aspects such as AF speed could be improved, but it handles extremely well and is a pleasure to use. In fact, the main strength of the X-Pro1 has to be its combination of easy handling and the amount of detail it can resolve.

The X-Pro1 has a sense of the familiar. It may not have all the scene modes or creative picture styles of other digital cameras, but it doesn't need them. It is a camera that has clearly been designed with a particular type of photographer in mind, and Fujifilm has done an excellent job of meeting their demands. The amount of in-camera control over the colour and contrast settings is excellent, although it is the hybrid viewfinder system that many photographers will love and really benefit from.

For anyone looking for a compact system camera, but who is put off by the compact camera-style build and handling of many other models available, the Fujifilm X-Pro1 could be the camera they have been waiting for – and it will save them the extra £3,600 required for a Leica M9.

Amateur Photographer									
Tested as Enthusiast CSC Rated Very good									
87%									
FEATURES	8/10								
BUILD/HANDLING	9/10								
NOISE/RESOLUTION	29/30								
DYNAMIC RANGE	8/10								
AWB/COLOUR	9/10								
METERING	8/10								
AUTOFOCUS	7/10								
LCD/VIEWFINDER	9/10								

Filter out the best



Photo © Dave Villaruel

Marumi Super DHG filters are manufactured in Japan to a high specification using lead free materials. Specifically designed with digital photography in mind, each filter uses a specially developed ultra-low reflection coating to minimise internal reflection off the camera's built in CCD and CMOS sensors.

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Marumi Super DHG filters are available in a full range of sizes from 37mm up to 82mm.

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Tiffen variable neutral density filter

Tim Coleman tests Tiffen's variable ND filter that offers a light reduction of 2EV to 8EV in one unit

A NEUTRAL density (ND) filter reduces the level of light that enters a lens. A variable ND filter is a useful tool because it effectively combines a number of these filters into one unit, where normally several ND filters would be necessary to achieve the same degree of exposure control. The variance of optical density is typically measured by the EV reduction it causes, and is achieved by rotating the outer of two polarising glass sheets. In this sense, the filter works in the same way as a circular polariser.

While there is a current trend to use ND filters to achieve slower shutter speeds in order to blur movement, such as that of flowing water, they can also be used for depth of field control. Whatever the desired effect, an ND filter is a great tool, especially in daylight conditions, because the effects are very difficult to recreate convincingly

'An ND filter is a great tool, especially in daylight conditions, because the effects are difficult to recreate convincingly post-capture using software'

post-capture using image-editing software.

Tiffen's variable ND filter offers light reduction from ND 0.6 (2EV) to ND 2.4 (8EV). For example, when using the filter for an exposure reading of 1/250sec at f/22, the ND 0.6 (2EV) reduction will give an equivalent exposure to 1/60sec at f/22 or 1/250sec at f/11. For the same original exposure, the ND 2.4 (8EV) setting will be equivalent to 1sec at f/22 or 1/250sec at f/1.4.

IN USE

For quick and accurate focusing, a camera works best with the highest level of available light. When using a variable filter, focusing is easier when the filter is set to its minimum setting, which is indicated on the rim. Once focus is achieved, switching to manual focus and adjusting the filter to the desired EV reduction is the quickest and most accurate way of using it. Markings on the Tiffen filter rim display the eight steps from the minimum to the maximum settings. However, the company states that these steps are for guidance only – to return to a previous setting, for example – and do not indicate exact 1EV steps.

Generally, the camera's internal exposure meter is accurate when the filter is mounted on the front of the lens. However, at times I found the exposure meter struggled

to keep up if the setting of the filter is rotated quickly. As with any exposure, it is important to check that the results are accurate, or use the histogram as an indicator.

It is possible to push the filter beyond its 8EV reduction, but this is not advised. When doing so, a black X shape

appears across the frame – an unavoidable occurrence that is down to the law of physics when combining two polarising filters. The X shape appears even sooner than the 8EV reduction setting when a wideangle lens is used. For example, with the 12–24mm f/4G ED-IF AF-S DX Zoom-Nikkor lens at its widest setting (18mm effective), the first signs of the X shape appear in the frame at 5EV, in the form of substantial diagonal vignetting in two corners. By 7EV, the X shape has fully manifested and images are unusable. At 30mm and 36mm (effective), the first signs are at around 6–7EV, although the X shape only appears just beyond 8EV. Wideangle users, therefore, will not get the most out of this filter.

To ensure reduced vignetting when used with ultra-wideangle lenses, the filter's ring has a thin 10mm profile and a wider outer rim. When used with a Nikkor 12–24mm lens at its widest setting, there are no signs of cut-off. Due to the wider outer rim, however, the lens cap will not clip back on with the filter attached. Removing the filter every time camera kit is packed away may become tiresome for those who use the filter a lot. However, a well-padded pouch is included with the filter for safe storage, and the pouch features a cloth for cleaning it.

PERFORMANCE

Combining two sheets of glass in front of the lens means that a variable ND filter is likely to compromise image sharpness. Fortunately, unlike some other less expensive filters, Tiffen's offering uses excellent-quality glass featuring ColorCore technology. I was able to test the filter using lenses with focal lengths ranging all the way from 18mm to 300mm, and found there is no discernible difference in image clarity.

With the filter attached there is a slight shift in colour temperature. In the sunny conditions of the white-water rafting images (see opposite), the sunny white balance preset gives a temperature of 5,500K. With the filter attached, the colour rendition is a little warmer at around 6,200K. I found anywhere up to a 1,000K difference, depending on the conditions and the setting of the camera and filter. Using auto white balance in-camera helps to reduce the difference in temperature, although the temperature shift is affected the greater the EV reduction that is applied. For example, the same scene using AWB came up with 5,800K without the filter,



Without filter



2EV



8EV



6,100K with the filter attached and set to its minimum 2EV setting, and 6,300K at the 8EV setting. Bearing all this in mind, a custom white balance reading should be taken for correct colours.

For any images taken without custom white balance, corrections can be made to the colour rendition using editing software, such as Adobe Camera Raw or Photoshop. The simple process involves either adjusting the temperature slider or using the Color Picker tool and clicking on a neutral grey reference in the scene. **AP**

On a bright sunny day, the 8EV reduction (above) gives an exposure of 0.5sec at f/11 at ISO 100, which is enough to blur the water, whereas without the filter (top left) it is 1/250sec at f/11

Verdict

TIFFEN'S variable ND filter is well constructed, and the good-quality glass does not compromise image sharpness. In use, the camera's exposure meter can be fooled with the filter attached,

and there is a slight shift in colour temperature, so a custom white balance should be used. Wideangle users who use 7EV light reduction and higher, are better served by a fixed ND filter that is not affected by the black X shape. Otherwise, the filter is a very handy tool.



Tiffen's variable ND filter comes with a ten-year warranty and is available in filter sizes ranging from 52-82mm, excluding 55mm. The 77mm filter is available now, while all other sizes will be available in early April. Prices range from **£152 for the 52mm to £318 for the 82mm**. For more information visit www.tiffen.com

AskAP

Let the AP team answer your photographic queries

SOFTWARE RUNNING SLOWLY

Q I have bought a Sony Alpha 77 camera and upgraded from Photoshop Elements 5 to Elements 10 to use the raw converter. I loved using Elements 5, but I cannot say the same about Elements 10, as it runs incredibly slowly.

I have a Dell XP computer with 4GB of RAM installed and three external hard drives. The RAM allocated to Elements 10 has been increased to 100% (from 75%) and the scratch disk is now located on one of the external hard drives, which has 54% of free space. Efficiency percentage runs at between 95% and 100% (I get the occasional warning of high CPU usage), so where have I gone wrong? Adobe offers no suggestions on how to improve its performance, so I am hoping that you may have some advice. **Ron Smith**

A You don't mention which operating system you are using, but perhaps when you say you have a Dell XP computer you mean your Dell PC is running Windows XP. If so, this could be the problem – Elements 10 requires Windows 7, Vista or XP with Service Pack 3. If you are running XP but don't have Service Pack 3 installed, this might explain the poor performance. If you are running an appropriate operating system already, then it's a harder problem to diagnose.

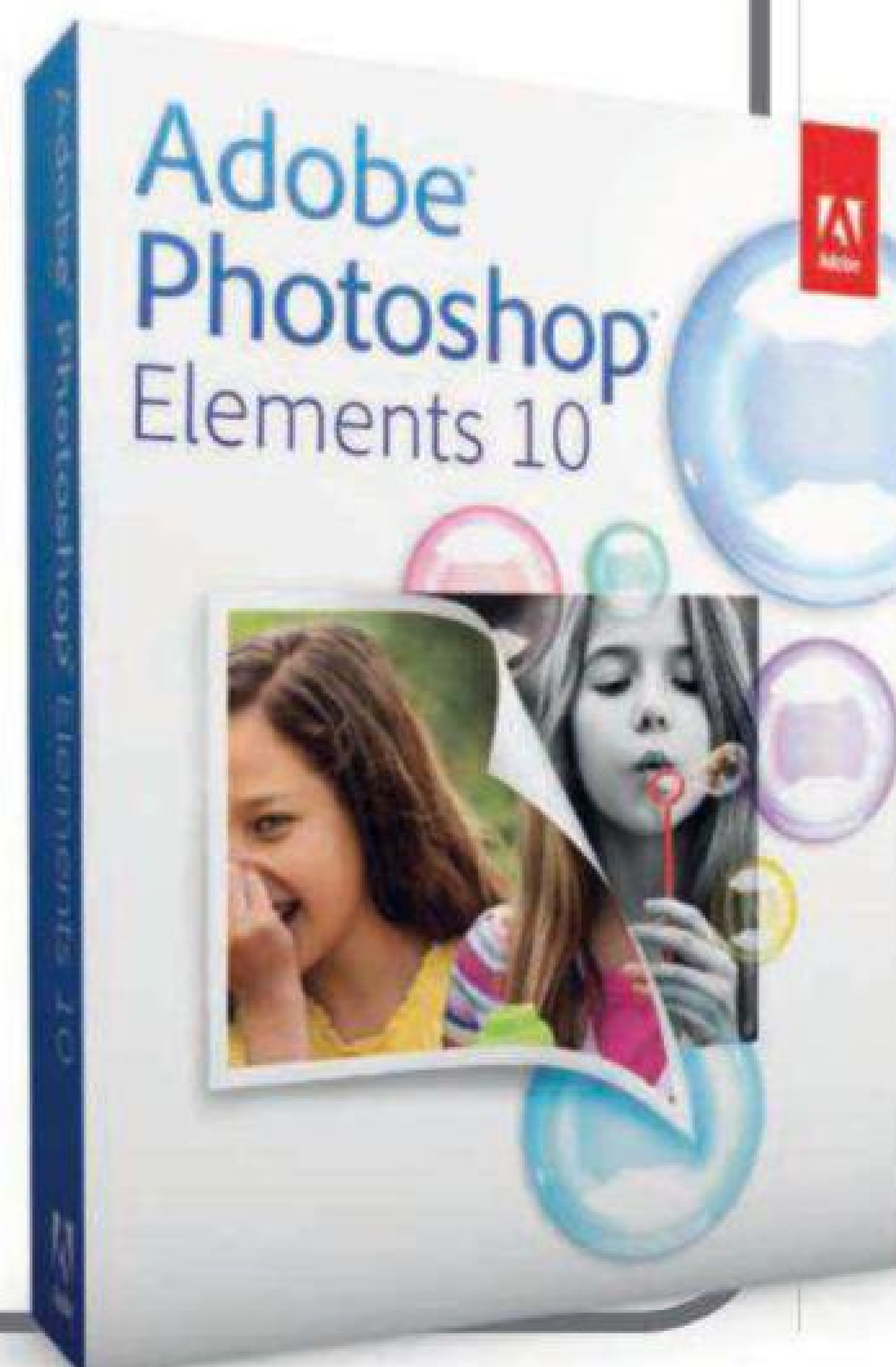
You haven't provided details of your computer's processor, so this could be one possible answer – Adobe recommends a processor speed of at least 1.6 GHz to run Elements 10. This isn't particularly excessive, so I'd be surprised if that were the issue, but the fact that you sometimes get a 'high CPU usage' warning would indicate this is an area worth looking into.

Also, do you have plenty of space available on the external hard drive you're using as a scratch disk? Allocating the full 54% is great, but what's that in real terms – 54% of nothing is nothing! Maybe you could free up some space through a bit of file shuffling, although I doubt the scratch disk is the issue.

My final thought is that maybe you're running too many programs at the same time. It's easy to open multiple applications (email, internet, music player) and have them all run perfectly OK together, but image-editing software is processor intensive. If your computer system is already close to the

limit performance-wise, having other programs running may be enough to make Elements 10 underperform. Try running Elements on its own to remove this from the equation.

If the answer is 'none of the above', then it really would need someone to take a look at your computer – there are myriad possibilities here. My first recommendation would be to ensure you haven't picked up any viruses or malware, and then run system checks and disk defrag routines. It could well be that your computer just needs a virtual spring clean. **Chris Gatum**



ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



EXPRESS DELIVERY

Q I am new to digital photography and the software side is completely alien to me, so can you tell me which program I should choose? Would Adobe Lightroom 4, which was reviewed in AP 11 February, be suitable, or is there something else that is better for a beginner? **Frank Tatterton**

A It really depends on what you want to do with your images, but if image-editing software is totally new to you, I suggest you take a look at Photoshop Express before you spend any money. This is a free online editing program that will let you upload, edit and then save your images. It's by no means as sophisticated as Lightroom or Photoshop Elements, but it will enable you to make quite significant changes to your digital photographs. Not only that, but you will be getting hands-on experience of image-editing, which should give you an idea of what can be done to your images, and whether this is actually something you want to pursue. You can access Photoshop Express from any internet-enabled computer by visiting www.photoshop.com/tools.

Chris Gatum

PAYMENT PROCEDURES

Q I have received an email from a publisher asking if they could use some photographs of mine that appear on Flickr. They are pictures of gas lamps and they wanted to use them in a

FROM THE AP FORUM

Make-up artist needs help!

Voodoo doll asks I'm in need of photographers and models for my portfolio of make-up! I don't have loads of money, but I will pay for studio/venue hire if needed. I need to cover a lot of themes and styles from mid-May, so it would be a great

AP GLOSSARY

PIXEL SIZE

Although the light-sensitive photosites (Ask AP, AP 24 March) on a digital camera sensor are microscopic, they are still measurable. The actual size of these is given in microns. You may wonder why it's important to know the size of a tiny part of a sensor, but it can be a great leveller when it comes to comparing digital cameras. The reason for this is because, generally, the bigger the photosites, the better the sensor is at capturing image-forming light.

For example, let's say you have two sensors that both contain 10 million pixels – one full-frame (36x24mm) and the other APS-C-sized (20.7x13.8mm).

To get 10 million photosites on an APS-C-sized sensor, they would have to be physically smaller than those on a full-frame sensor, which means they cannot hold as many photons before they become full. Conversely, the larger sensor, with its larger photosites, can accommodate a more photons. The upshot of this can often be reduced noise and a higher dynamic range.

Pixel size really comes into its own when examining cameras that have different resolutions to each other, and/or different sized sensors. If you know the pixel size, you can level the playing field and make an informed comparison.

CONTENT FOR NEXT WEEK'S ISSUE MAY BE SUBJECT TO CHANGE

book about 'steampunk'. When I asked if I might get a copy of the book when it is published, they replied, 'As the book will be priced at £25, we won't be able to afford to give too many copies away. If you would be willing to let us use anything anyway, please do let me know.'

I think it's a bit rich that they want to use pictures without paying anything at all, not even a copy of the book! Is there much of this sort of thing going on? Do publishers now use photo-sharing sites as a resource to avoid paying royalties?

David Flett, email

A Having worked in photography book publishing for the past five years or so, I can tell you that yes, publishers do look to Flickr and other photo-sharing sites for images, but it isn't necessarily a cynical attempt to avoid paying royalties. Indeed, it can be the exact opposite, as any fee that's

negotiated will go to the photographer in its entirety, rather than having a hefty slice removed by an image library.

Of course, some people are happy to have their work published in return for a copy of the book and a credit, rather than monetary reward, and I don't think you can accuse a publisher of being 'cheap' if that's what they offer initially – you can always negotiate, or simply decline if you don't agree with the terms.

However, I really am surprised by the behaviour of the publisher who contacted you. To point-black refuse a potential contributor a copy of a book is outrageous to start with, but to base their decision on the cover price is downright disgusting – the book will cost them no more than half that to get printed. The publishing company should be ashamed that it is unwilling to offer anything at all to use several of your images.

Chris Gatcum

opportunity for all involved to create a really diverse folio of photos. Does anyone have any ideas?

Geren replies I suggest you contact the relevant departments at your local college. If they run hair and make-up courses, and have a photography department, you may get some willing volunteers.

Alex1994 replies If I were you, I might be a bit concerned about finding someone through an online forum. I'm sure most of the contributors here are (relatively) normal, but you never know. You could search for local camera clubs, as I'm sure there'd be someone there pleased to help.

AndyTake2 replies Many photographers, models and make-up artists get a good deal out of TFP

(time for prints), myself included – it's a great way to extend your portfolio without shelling out lots of money.

Try registering on some of the relevant sites in order to get some offers, such as Net-Model (www.net-model.com), which is the one that I use, although there are several others. In their forums there are specific sections for make-up artists requesting TFP, plenty of models wanting a portfolio and the same with photographers. Just make sure you take a chaperone on your shoots – it may sound corny, but it's essential if you don't know someone.

P_Stoddart replies I think you should look at doing the photography yourself. You would get loads of support and help here, and second-hand kit can be picked up at a reasonable price.

In next week's AP

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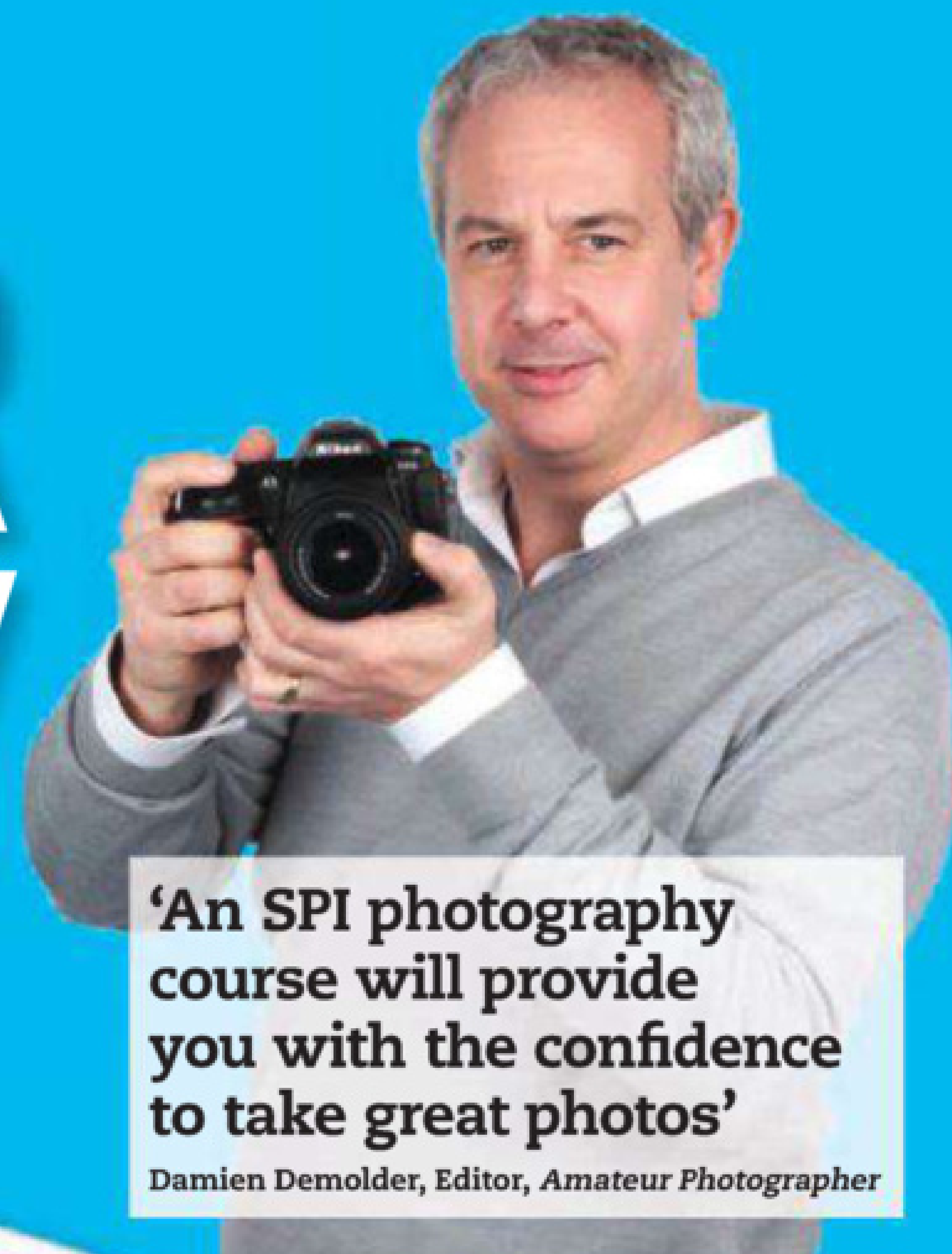
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INSIDE THE ARCHIVE

We talk to fine archival printer Carole Callow about her discoveries while printing Lee Miller's images

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Amateur Photographer's... **ICONS OF PHOTOGRAPHY**

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Pentacore Super

With the magnificent 55mm f/1.4 Zeiss Pancolar lens. Note the optic on the lower front edge of the prism for displaying the set aperture above the focusing screen. The striped knob on the bottom of the right-hand side is the slow speeds and delay-action winding and setting assembly



Hybrid shutter curtain

The unique shutter curtain of the Pentacore Super as it is when the shutter is wound. The metal section that opens to make the exposure sits above, the fabric part below

Pentacore Super

Ivor Matanle recalls East Germany's last shot at the professional 35mm system SLR market

EAST German camera production during the 1950s and '60s was bedevilled by political and financial issues arising from post-war Soviet domination and economic interference. Much of the German camera industry prior to the Second World War had been located in what became, afterwards, East Germany, with key companies like Zeiss Ikon, Ihagee, KW, Balda, Welta, Kochmann and many others in or near Dresden, Meyer and Bentzin in Görlitz, and the mighty Carl Zeiss optical works in Jena.

Of the great German camera and lens manufacturers of the 1930s in what became West Germany, Franke and Heidecke (Rollei) and Voigtlander were in Braunschweig, Ernst Leitz (Leica) was in Wetzlar, Linhof was in

Munich, Schneider was in Kreuznach, Kodak/Nagel (the Retina factory) was in Stuttgart and Wirgin was in Wiesbaden.

Soviet demands for war reparations resulted in a large part of Zeiss Ikon's machinery and assets being seized from Dresden and summarily exported to the Soviet Union. Also, before the Iron Curtain finally closed in 1948, a large proportion of the scientists, designers and technicians from Zeiss Ikon and Carl Zeiss left East Germany and formed what became Zeiss Ikon in Stuttgart and a new Carl Zeiss in Oberkochen, West Germany.

Dresden was not only in a huge mess following the massive and controversial Allied air raid of February 1945, but also

became subject during the 1950s to Soviet nationalisation and reorganisation of the camera industry. Of the great pre-war names, Ihagee (Exakta) in Dresden, Carl Zeiss in Jena, Meyer and Bentzin (Primaflex) in Görlitz, plus Kochmann (Reflex Korelle) and KW (Kamera-Werkstätten Guthe & Thorsche), original manufacturers of Praktiflex, Praktica, Praktina and Praktisix/Pentacore Six cameras, remained as major contenders in world markets. This is, I accept, a major simplification, but it will serve for the purposes of this article.

By the end of the 1950s, world camera markets had moved on. Hasselblad in Sweden and the Rolleiflex cameras from West Germany dominated professional rollfilm photography, and Leica was losing ground to the dramatically successful Japanese Canon and Nikon rangefinder cameras, especially in the USA. From 1959, the new Nikon F single-lens reflex camera was making a major impression in both the Western European and US professional

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Thanks to **Don Baldwin** and **Tim Mear** of the PCCGB for the loan of the equipment illustrated in this article



Pentacon Super with 17-metre back

A Pentacon Super fitted with the 17-metre back, which allows about 250 exposures on one load, and the electric motor drive. The 55mm f/1.4 Pancolar lens is fitted with an original hood



WATCH OUT FOR

I have found no warnings of inherent problems in the Pentacon Super, so checking one over is a matter of looking for the usual suspects: sticking or sluggish automatic diaphragm; hesitant shutter operation, especially when using slow speeds; marks, fungus or damage to lens, prism or focusing screen; inoperative meter when a new battery is fitted; and flash sync not working. If the camera feels right, it probably is right



YOU MAY ALSO LIKE

If your intention is to use the Pentacon Super to take photographs, an Exakta Varex IIB has a similar specification but very different handling (and price). Perhaps more comparable, and also much less rare and less expensive, is a Nikon F2 with f/1.4 Nikkor lens (see above).

Pentacon Super with 17-metre back

The Pentacon Super with 17-metre back and drive on its back with, in front of it, another camera showing the motor-drive pawl on the left and the slow-speed winding and setting assembly on the right



35mm camera markets. Two professional 35mm SLR ranges from East Germany had made considerable headway in the world's specialist professional scientific and laboratory photography markets: the Ihagee Exakta Varex and the KW Praktina ranges, both with Carl Zeiss and Meyer lenses. However, both, particularly the Praktinas, were losing ground to Japanese design, quality and optical innovation by the 1960s.

By the mid-1960s, KW had become part of Pentacon, its Praktina IIa, the last of the Praktina line, had been discontinued and the famous yet eccentric Exakta SLRs were simply outdated by ever-more successful designs from Nikon, Pentax, Minolta and Canon. East Germany no longer had a competitive professional SLR system camera to offer internationally. So the Pentacon designers got busy.

The result was the Pentacon Super, which was first marketed in October 1968. Made by the company that had so recently been spectacularly unsuccessful with the worst Praktica cameras ever, the Praktica Nova series, the Pentacon Super was a tough professional SLR with full-aperture TTL metering and advanced features. All it needed was somebody strong to use it, and more marketing investment and ability than Pentacon were able to provide to establish the new system camera in Western markets.

A SPECIFICATION TO DIE FOR

A prototype Pentacon Super had been shown at the Leipzig Fair in 1966, but some changes had been made by the time the camera was made available in the autumn of 1968. In the brief production period until this significant camera was taken off the market in 1972, only 4,579 were made, and the Pentacon Super is now scarce and much sought-after by collectors.

The Pentacon Super was the first East German SLR with full-aperture TTL exposure measurement, introducing a unique mechanical aperture simulator system that communicated the working aperture to which the diaphragm was set to the exposure meter, so that the meter could calculate the shutter speed required for a given shot. As the aperture ring on the lens was turned towards its minimum aperture, an additional pin on the specially produced M42 Pentacon Super lenses projected further against a partial circle of steel sprung plate in the lens throat, transmitting the aperture value to the camera. A match-needle readout in the prism viewfinder enabled the photographer to set the exposure.

The Pentacon Super had interchangeable viewfinders, the prism being removable by pressing two buttons on the rear of the prism simultaneously. A waist-level finder with a flip-up screen magnifier fitted in a

Meter pin

Removing the lens shows the projecting meter pin that moves in and out as the aperture is changed and bears on the metal plate in the lens throat. The conventional aperture-control pin of an M42 lens is visible close to the rear element

similar manner. As well as the combined microprism and split-image rangefinder screen that was supplied as standard in the camera, there was a range of four interchangeable focusing screens that met international standards at the time. Accessory right-angle finders to screw into the prism eyepiece were also in the range.

Aperture values were displayed at the top of the screen, via an optical system viewing the actual diaphragm-setting rim on the lens, in a similar way to that on a Bessamatic De Luxe or a Minolta SRT303. This feature, plus the need for the meter coupling pin to be able to use full-aperture TTL metering, limited the use of the general run of M42 lenses on the Pentacon Super, although any M42 lens could be used in stop-down metering mode and (in most cases) without the aperture display in the viewfinder.

The focal-plane shutter, with speeds of 1-1/2000sec on the normal shutter-speed dial under the wind lever, had a slow-speed mechanism in some respects similar to that of the Exakta SLRs. This was a clockwork mechanism, wound with reciprocating movements of a lift-up key on the base of the camera. With the 'fast' shutter-speed dial set to B, and the slow-speed dial around the key on the base of the camera set to whatever value was required between 2 and 10, firing the shutter provided an exposure of whatever number of seconds



17-metre back

The 17-metre back replaces the normal camera back, which is easily removed with a sliding pin. Here you can see the large spools inside the 17-metre back. On the right is an instruction book for the Pentacon Super

'Enthusiasts in web forums have speculated that the fabric sections were there to make winding easier or faster'

the slow-speed dial was set to. If the 'fast' shutter-speed dial was set to a normal speed and the slow-speed dial was set to, say, 10, firing the shutter started a 10sec delay action run before the shutter fired.

The vertical-running focal-plane shutter was unusual, and possibly unique, in having metal blades that actually made the exposure with rubberised fabric sections either side of the metal blades. Enthusiasts in web forums have speculated that the fabric sections were there to make winding easier or faster. Whatever the reason for their presence, this is a feature that you will not find on any other camera to my knowledge.

Flash synchronisation was provided via a single 3mm PC socket, with a sliding switch on the side of the mirror box enabling the photographer to set X (electronic flash), F for slow-burning bulbs (contact made 12 milliseconds before exposure) or FP for focal-plane bulbs (contact made 20 milliseconds before exposure). Electronic flash could be used at speeds up to and including 1/125sec, but depending on the type of focal-plane bulb used, flash photography could be used at speeds up to 1/2000sec, according to the instruction book.

The Pentacon Super feels immensely solid, well-engineered and precise in operation, as well as being one of the

heaviest 35mm cameras you are likely to handle, weighing 1.32kg with 55mm f/1.4 Pancolar lens. The exterior finish of the two examples photographed for this article has lasted superbly well, and both work as they should, although the focusing screens are somewhat yellowed by modern standards.

In January 1969, Soviet cosmonaut Vladimir Shatalov, commander of Soyuz 4 on its historic mission to dock in space with Soyuz 5, used a Pentacon Super to take photographs in space. He and the camera became the first in history to return to earth in a different spacecraft to the one in which they had left. This was also the first occasion when a German camera was used in space.

LENSES

The camera instruction book says that lenses from 20mm to 1,000mm were available for the Pentacon Super, but it does not give more details. However, an internet site offers the following list, which does not get above 300mm: 20mm f/4 Zeiss Flektogon; 35mm f/2.8 Zeiss Flektogon; 50mm f/1.8 Zeiss Pancolar; 50mm f/2.8 Zeiss Tessar; 55mm f/1.4 Zeiss Pancolar; 75mm f/1.4 Zeiss Pancolar; 80mm f/2.8 Zeiss Biometar; 135mm f/3.5 Zeiss Sonnar; 180mm f/2.8 Zeiss Sonnar; and 300mm f/4 Zeiss Sonnar. I confess that I have not encountered any of these in Pentacon Super form, with the meter data pin.

HOW MUCH DO THEY COST?

The Pentacon Super is very scarce, only 4,579 of them having been made during the short production run. It was very expensive to buy when new, and collector Mike Otto in Germany has said that the price in East Germany was about 3,000 marks at a time when a secretary made about 300 marks per month. In 1999, an outfit consisting of a body, several lenses and the motor drive sold at Christie's in London for £345. On eBay as I write this, somebody in Warsaw, Poland, is offering a Pentacon Super with 55mm f/1.4 Pancolar lens, prism and ever-ready case at \$1,500 (around £950) 'Buy it now'. Someone else is selling an example of the motor drive with one bid of £113 and a day to go. My guess is that a realistic market price for the camera and 55mm f/1.4 lens in fully working order is around £750.

1966

Prototype for Pentacon Super shown at Leipzig Fair

1968

Autumn launch of Pentacon Super

1969

Pentacon Super used in space aboard Soyuz 4

1972

Pentacon Super withdrawn from market



Waist-level finder

The waist-level finder replaces the prism – either is removed by simultaneously pressing the black buttons at each end of the rear of the finder. The ring under the wind crank is the main shutter-speed dial

180mm f/2.8 Sonnar

A rare 180mm f/2.8 Sonnar for the Pentacon Super, showing the two pins at the back, the upper of which is essential to full-aperture metering with the Pentacon Super



ACCESSORIES

This was a camera system specifically orientated to the professional market, so the range was launched with an electric motor drive and a 17-metre film back included from the outset. A bellows unit with double cable release for close-up photography using the automatic diaphragm was available, as were a viewfinder magnifier for precise focus, a right-angle viewfinder magnifier, an eyecup, an accessory shoe, various hoods and filters, and a table tripod. **AP**

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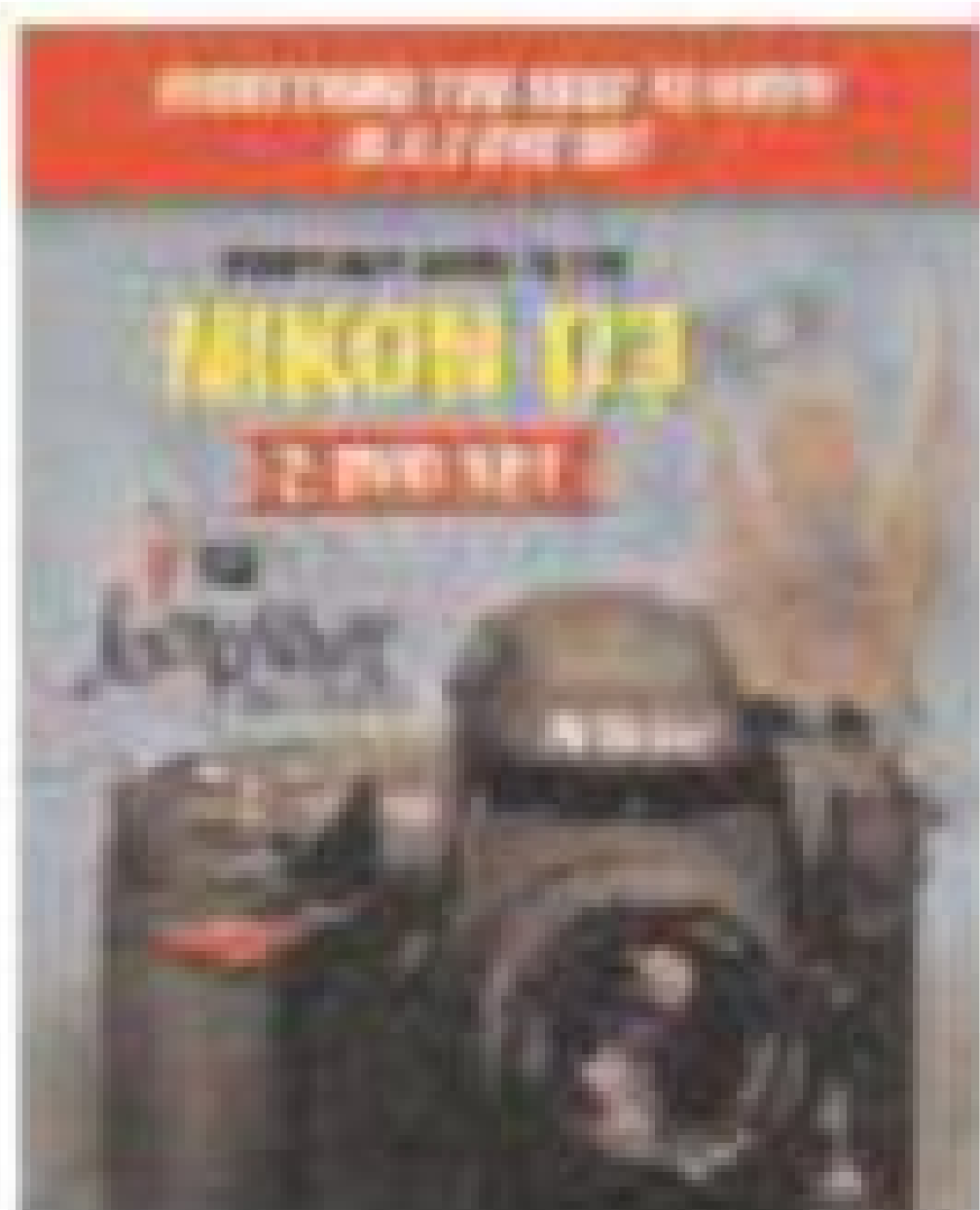
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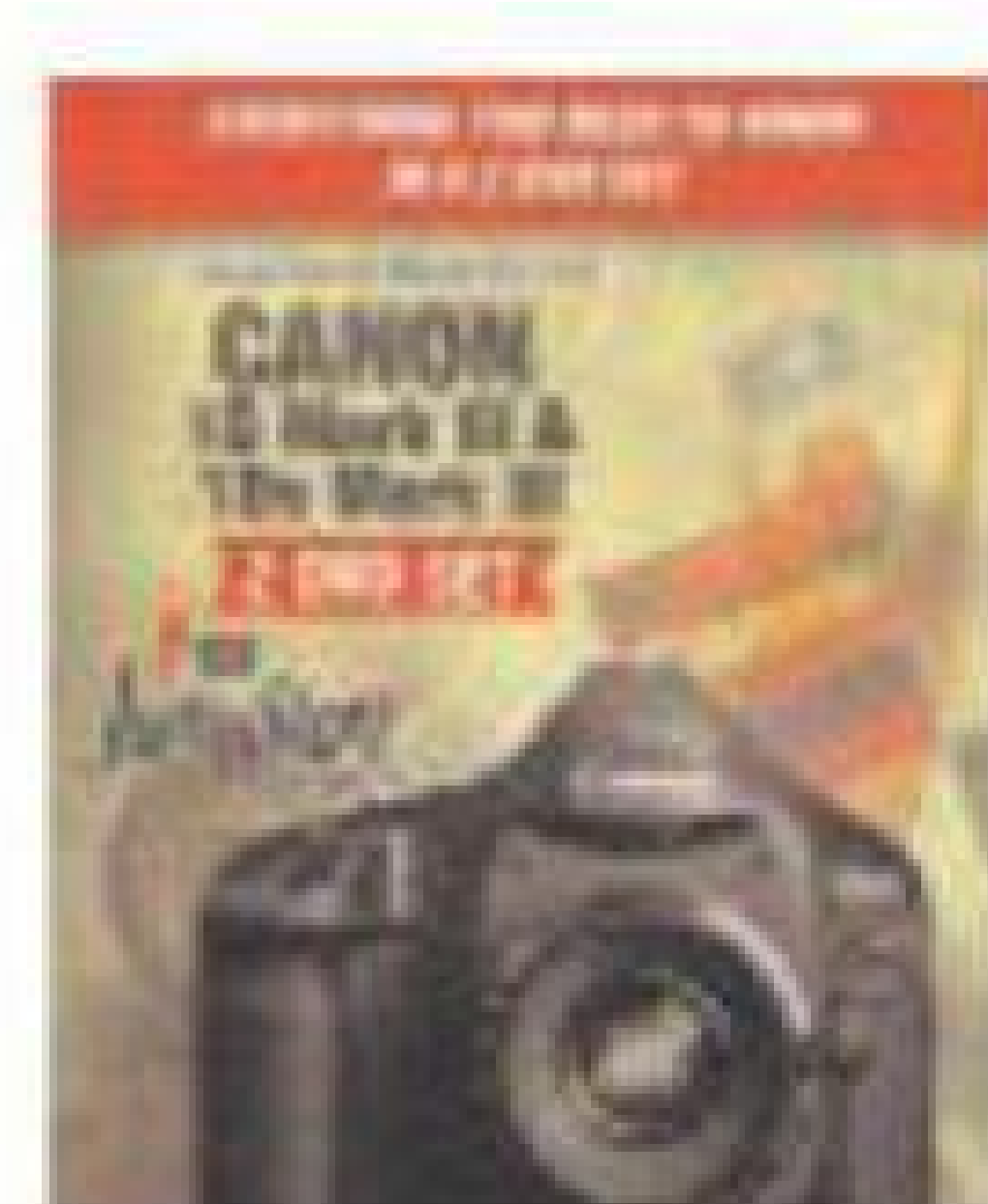
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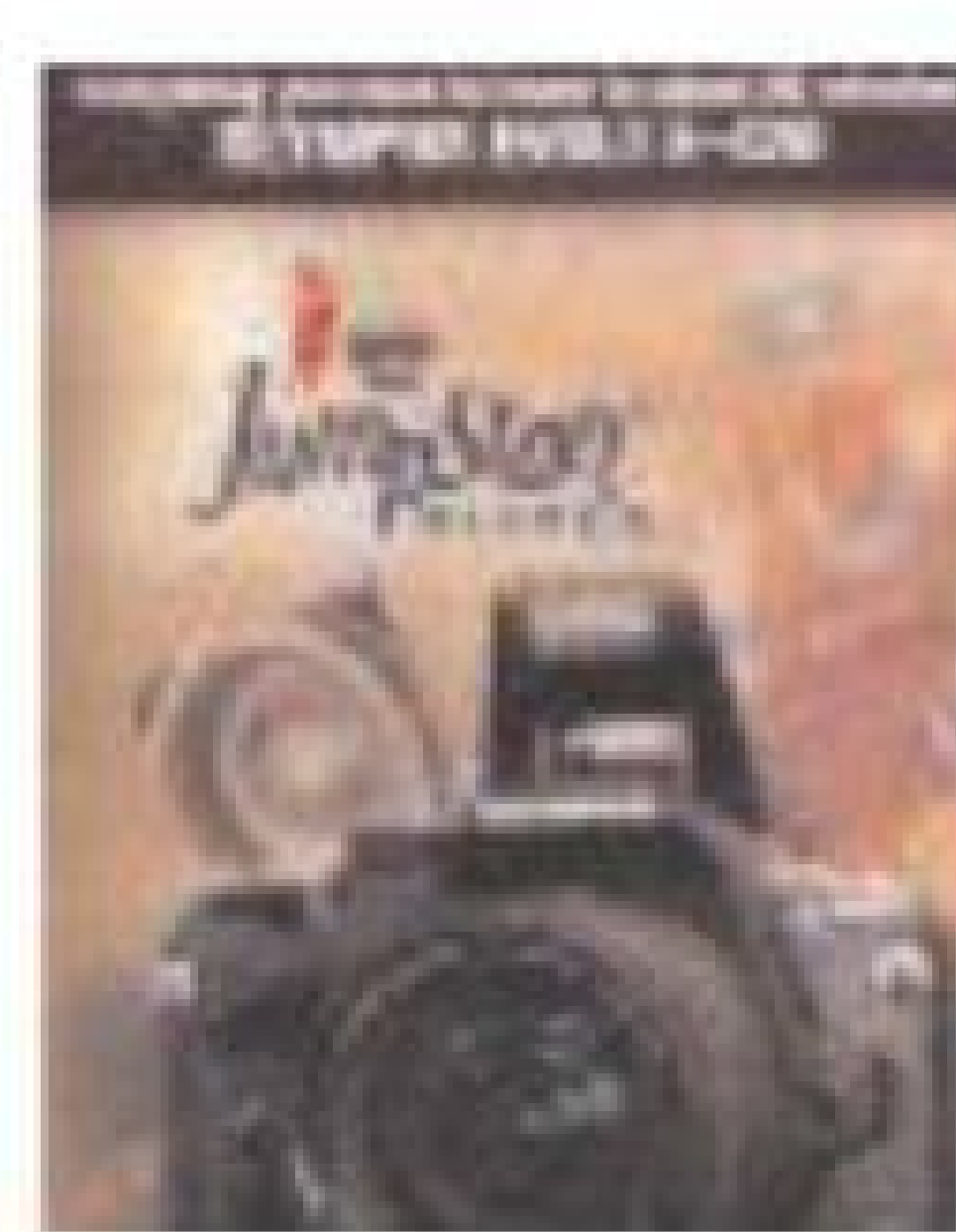
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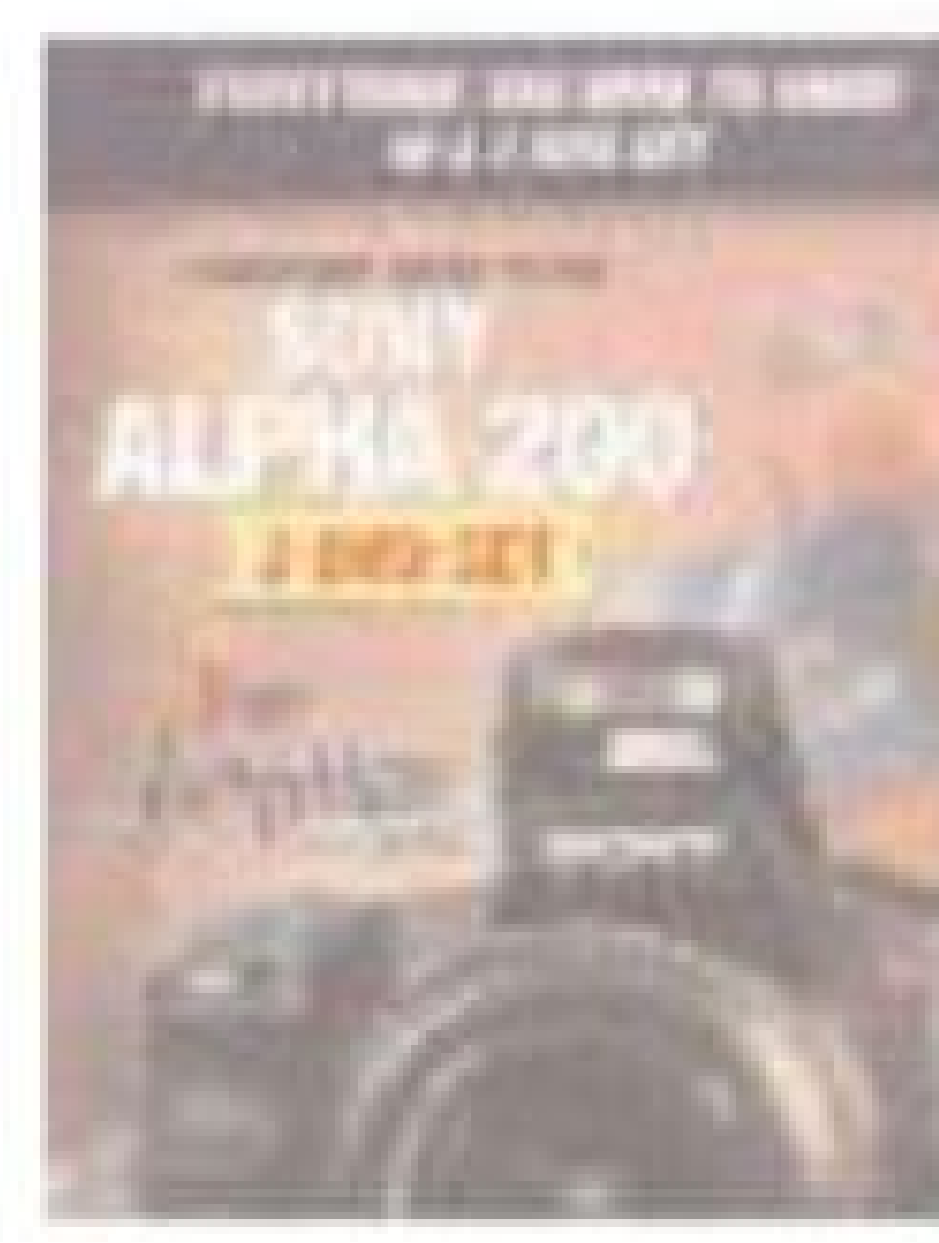
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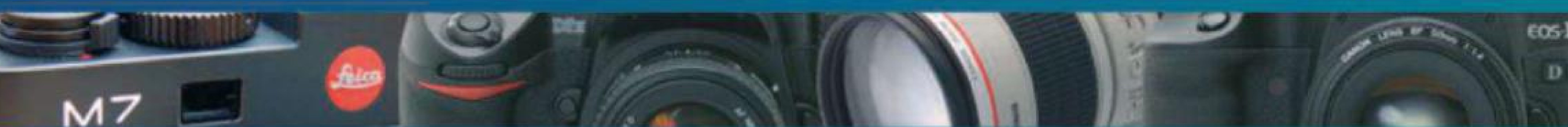
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CANON 7 x 50 BINOCULARS ORCA 1960 REALLY BRIGHT	EXC+++ CASED £99.00
MINOX 10 x 25 BR COMPACT BINOCULARS + CASE	MINT £125.00
ZEISS 8 x 36R BINOCULARS	MINT CASED £265.00
SWAROVSKI ATS 65 HD SCOPE + 20-60 EYEPIECE	MINT BOXED AS NEW £899.00
LEICA APO-TELEVID 65 ANGLE + 25-50 ASP EPIECE	MINT BOXED + CASES £1,799.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER 15mm f4.5 S/W HELIAR ASP + FOR SILVER	
NIKON FIT VOIGTLANDER 20mm f3.5 COLOR SKOPAR SL II	MINT BOXED AS NEW £295.00
VOIGTLANDER 25mm f4 SNAPSHOTS SKOPAR + FINDER	MINT £279.00
VOIGTLANDER 35mm f1.7 ULTRON ASPHERIC	MINT- £365.00
VOIGTLANDER 28mm f1.9 ULTRON + HOOD	MINT BOXED £375.00
VOIGTLANDER 50mm f1.5 NOKTON ASPHERIC + HOOD	MINT- £375.00
VOIGTLANDER 75mm f2.5 COLOR HELIAR MC CHROME	MINT £275.00
VOIGTLANDER 75mm f1.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm f3.5 APO LANTHAR (BLK)	MINT BOXED AS NEW £235.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT- £115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTOR	MINT BOXED AS NEW £265.00

Medium & Large Format

BRONICA RF 45mm f4 ZENZANON FOR 645 RF + FINDER	MINT CASED £485.00
BRONICA RF 20 FLASH FOR RF 645	MINT CASED £125.00
BRONICA ETRSc BODY +120 BACK	EXC++ £95.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £225.00
BRONICA 105mm f4.5 ZENZANON MACRO PE 1:1	MINT BOXED £299.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT BOXED £149.00
BRONICA 150mm f3.5 ZENZANON E MC	MINT £129.00
BRONICA 150mm f4 PE	MINT £125.00
BRONICA 150mm f4 E	MINT- £99.00
BRONICA E120 BACK	EXC ++ £30.00
BRONICA ETRs 120 BACK	MINT £69.00
BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA PLAIN PRISM FOR ETRs/ETRSI	MINT CASED £89.00
BRONICA AEI PRISM FINDER	MINT- £99.00
BRONICA 50mm f3.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm f4 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm f3.5 ZENZANON S	MINT- £165.00
BRONICA SQ4 120 BACK	MINT BOXED £99.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £125.00
FLUK GW 670 MK II C/W 90mm f3.5 LENS	MINT BOXED £675.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm f4 SEKOR 2 LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm f4 LENS FOR RZ	MINT- £399.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ	MINT- £195.00

MAMIYA BACKS, BELLOWS HOOD, POL BACK	IN STOCK PHONE
MAMIYA 150mm f3.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA RZ 67 PRO II BACK	MINT- £69.00
MAMIYA RZ 67 PRO II BACK	MINT- £79.00
MAMIYA RZ 67 POLAROID BACK	MINT- £75.00
MAMIYA 220 BACK FOR RB 67	MINT BOXED £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7	MINT- £299.00
PENTAX 55mm f2.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 150mm f3.5 FOR PENTAX 645	MINT BOXED £199.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME RARE ONLY 500	MINT BOXED UNUSED £4,995.00
HASSELBLAD 90mm f4 FOR XPM	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,399.00
HASSELBLAD 500ELN/ BODY + A12 BLACK BACK	EXC+++ £299.00
HASSELBLAD 40mm f4 CF	MINT £995.00
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HASSELBLAD 120mm f4 CF MACRO PLANAR LENS	MINT-BOXED £495.00
HASSELBLAD 150mm f4 SONNAR CF	MINT £499.00
HASSELBLAD 150mm f4 SONNAR CF	EXC+++ £399.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16F	MINT- £75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT £475.00
NIKON F5 BODY	MINT- £395.00
NIKON F4 BODY	EXC++ £225.00
NIKON F90 BODY + MB 10 GRP	EXC- £395.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON FIT VOIGTLANDER 20mm f3.5 COLOR SKOPAR SL II	MINT BOXED AS NEW £345.00
NIKON 24mm f2.8 A/F	MINT- £199.00
NIKON 28mm f2.8 A/F "D"	MINT £189.00
NIKON 28mm f2.8 A/F	MINT £145.00
NIKON 50mm f1.8 A/F "D"	MINT- BOXED £85.00
NIKON 17 - 35mm f2.8 A/F "D" MICRO NIKKOR + HOOD	EXC++ £245.00
NIKON 60mm f2.8 A/F "D" MICRO NIKKOR	MINT BOXED £299.00
NIKON 85mm f1.4 A/F "D" (SLIGHT MARK ON OPTICS)	MINT BOXED £575.00
NIKON 12 - 24mm f4 "G" DX IF-ED AF-S	MINT BOXED £599.00
NIKON 18 - 85mm f3.5/5.6 "G" ED DX AF-S VIBR REDUCTION	MINT BOXED AS NEW £365.00
NIKON 17 - 35mm f2.8 A/F "D" AF-S	MINT BOXED AS NEW £995.00
NIKON 17 - 55mm f2.8 "D" DX IF-ED AF-S + CASE	MINT BOXED AS NEW £795.00
NIKON 18 - 35mm f3.5/4.5 "D" IF-ED A/F	MINT-BOXED £399.00
NIKON 18 - 55mm f3.5/5.6 VIBRATION REDUCTION	MINT BOXED £85.00
NIKON 18 - 70mm f3.5/4.5 "G" IF ED AF-S DX	EXC++ £125.00
NIKON 18 - 200mm f3.5/5.6 "G" DX IF ED AF-S	MINT BOXED £425.00
NIKON 20 - 35mm f2.8 "D" IF A/F	EXC++ CASED £475.00
NIKON 24 - 50mm f3.5/4.5 A/F	MINT- £145.00
NIKON 24 - 85mm f2.8/4 A/F "D" + HOOD (SUPERB LENS)	MINT £399.00
NIKON 24 - 120mm f3.5/5.6 A/F "D" + HOOD	MINT £175.00
NIKON 28 - 100 f3.5/5.6 "G" A/F	MINT £59.00
NIKON 28 - 105mm f3.5/4.5 A/F "D" MACRO	MINT £145.00
NIKON 28 - 105mm f3.5/4.5 A/F "D" + HOOD	MINT £125.00
NIKON 35 - 135mm f3.5/4.5 A/F ZOOM	MINT- £175.00
NIKON 55 - 200mm f4.5/6 "G" DX IF ED AF-S	MINT BOXED £139.00
NIKON 70 - 300mm f4.5/5.6 "G" A/F	MINT- £95.00
NIKON 70 - 300mm f4.5/5.6 A/F "D" ED IF + HOOD	MINT-BOXED £159.00
NIKON 80 - 200mm f2.8 A/F IF - ED (LATEST 2 TOUCH) MINT BOXED AS NEW £699.00	
NIKON 80 - 400mm f4.5/5.6 A/F "D" VIBRATION REDUCTION	MINT BOXED £399.00
NIKON TC 20E II AF-S TELECONVERTER	MINT £199.00
NIKON TC 20E II AF-S TELECONVERTER	MINT BOXED AS NEW £24



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Nikon J1 Cashback* ends 30.04.12

Nikon V1



Nikon 1: V1 From **£653.90**

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V1 + 10mm **£675 Inc Cashback*** **£725**
V1 + 10-30mm + 30-110mm **£734.50 Inc Cashback*** **£784.50**

Nikon V1 Cashback* ends 30.04.12

Nikon D5100



D5100 From **£528**

D5100 Body RRP £669.99 **£528**
D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £779.99 **£608**
D5100 + 18-55mm VR + 55-200mm **£794.99**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile' *Lionheart - Surrey*

Nikon D300s



D300s From **£1099**

D300s Body RRP £1499.99 **£1099**
RECOMMENDED D300s ACCESSORIES:
Nikon EN EL3e Lithium Ion Battery **£54.95**
Nikon MB D10 Battery Grip **£279**

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer' *Robin - Bristol*

NEW!

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body £2399
NEW! D800E Body £2699
Save 10% on a MB-D12 Battery Grip when you purchase a D800 or D800E††

RECOMMENDED D800/D800E ACCESSORIES:
Nikon MB-D12 Battery Grip **£379**
(£341.10 when you purchase with a D800 or D800E)
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL15 Battery Pack **£59**

††While stocks last
Note: Battery Grip & Lens available separately

NEW! D800 Body **PRE-ORDER From £2399**

Nikon D3x



D3x From **£5039**

D3x Body **£5039**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets' *Peterthehoot - Kent*

Nikon Capture NX2 £132.99
Nikon Capture NX2 Upgrade (Capture NX required) **£81.99**

Nikon D4



NEW! D4 From **£4799**

NEW! D4 Body £4799

RECOMMENDED D4 ACCESSORIES:
Nikon AN-DC7 Strap **£24.99**
Nikon MC-36 Remote Control **£129.95**
Nikon EN EL18 Battery Pack **£129**
Nikon SB910 Speedlight **£369**
Nikon ME-1 Stereo Microphone **£99.99**
Nikon GP-1 GPS Module **£199.95**
Nikon WT-5 Wireless Transmitter **£649**

SONY



NEX-5N Body £449

NEX-5N + 18-55mm **£509**
NEX-5N + 16mm + 18-55mm **£599**
NEX-5N + 18-55mm + 55-210mm **£749**
NEW! NEX-7 Body (Black) £995
NEW! NEX-7 + 18-55mm (Black) £1099

NEW! A57 Body £619
NEW! A57 + 18-55mm £695
NEW! A57 + 18-55mm + 55-200mm £859

A77

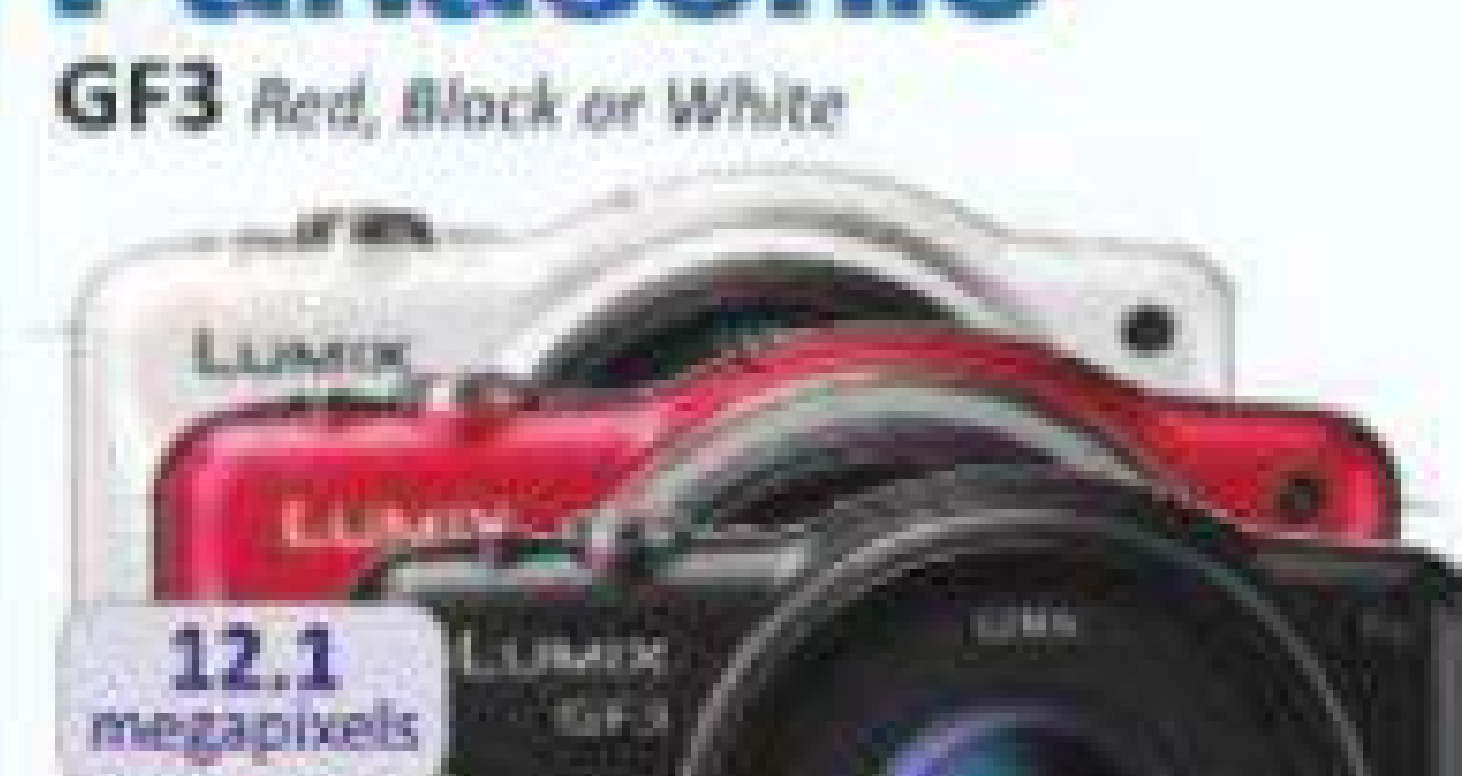


A77 DSLT From **£998**

A77 Body **£998**
A77 + 16-50mm RRP £1599 **£1479**

RECOMMENDED ACCESSORIES:
Sony VG-C77AM Vertical Battery Grip **£279**
Sony NP-FM500H Battery **£68**

Panasonic



GF3 From **£299.95**

GF3 Body (Black) **£299.95**
GF3 + 14-42mm **£373**
GF3 + 14mm (Black or White) **£409**
GF3X + 14-42mm (Black or White) **£529**



G3 From **£409**

G3 Body (Black) **£409**
G3 + 14-42mm **£469**
G3 + 14-42mm + 45-200mm **£679.95**



GX1 From **£449**

GX1 Body **£449**
GX1 + 14-42mm (Black) **£479**
GX1 + 14-42mm Power Zoom Lens **£599**

OLYMPUS



E-P3 Body £599

E-P3 + 14-42mm f3.5-5.6 ED **£679**
E-P3 + 17mm f2.8 Pancake **£689**
E-P3 + 14-42mm + 40-150mm **£799**
E-P3 + 14-150mm f4.0-5.6 ED **£939**

OM-D E-M5



NEW! E-M5 PRE-ORDER NOW!

NEW! E-M5 Body £999
NEW! E-M5 + 12-50mm £1149
Olympus Digital SLR E-5 Body **£1338**

SIGMA



SD15 Body £584.99

RECOMMENDED ACCESSORIES:
Sigma CR21 Cable Release **£24.99**
Sigma RS31 Remote Control **£24.99**
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card **£39**
Sigma PG-21 Power Grip **£169.99**
Sigma EF 610 DG Super **£209.99**
NEW! SD1 Merrill Body £1839

PENTAX



NEW! K-01 From **£599**

NEW! K-01 Body £599
NEW! K-01 + 40mm £679
NEW! K-01 + 18-55mm £679
K-5 Body **£698**
K-5 + 18-55mm **£749**
K-5 + 18-55mm + 50-200mm **£899**
K-5 + 18-135mm **£1069**

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• Hybrid Optical/Electronic Viewfinder optimizes magnification according to the mounted lens
• APS-C 16M "X-Trans CMOS" Sensor tackles moiré at its root cause
NEW! X-Pro 1 PRE-ORDER £1429

Canon EOS 1100D

12.2 megapixels
3.0 fps
720p movie mode

SAVE UP TO £115 ON RRP

1100D Body RRP £419 **£305**
1100D + 18-55mm f3.5-5.6 IS II RRP £499 **£384**

Canon EOS 600D

18.0 megapixels
3.7 fps
1080p movie mode

+ FREE Photo Experience pack worth £179**

600D Body **£534**
600D + 18-55mm II f3.5-5.6 IS II **£599**
600D + 18-135mm f3.5-5.6 IS **£761**
600D + 18-55mm II + 55-250mm f4.0-5.6 IS II **£805**

CUSTOMER REVIEW: 1100D + 18-55mm II
★★★★★ 'Great for a novice looking to improve' Liz - South West

CUSTOMER REVIEW: 600D + 18-135mm IS
★★★★★ 'An excellent product' Wheelyjon - Suffolk

Canon EOS 7D

18.0 megapixels
8.0 fps
1080p movie mode

SAVE UP TO £710 ON RRP

7D Body **£1098**
7D + 18-135mm f3.5-5.6 IS RRP £1999.99 **£1347**
7D + 15-85mm f3.5-5.6 IS USM RRP £2399.99 **£1689**
7D + 70-300mm L IS USM RRP £2899.99 **£2220**

CUSTOMER REVIEW: 7D + 15-85mm
★★★★★ 'Probably the best APS-C DSLR around' Shuggie - Scotland

Canon NEW! EOS 5D Mark III

- 61 point AF with 41 cross type sensors
- ISO standard: 100-25,600 (expandable from 50-102,400)

5D Mark III Body **£2999**
5D Mark III + 24-105mm f4.0 L IS USM **£3689**
5D Mark III + 24-70mm f2.8 L USM II **£5298**

5D Mark III RECOMMENDED ACCESSORIES:
Canon GP-E2 GPS Receiver **£299**
Canon ST-E3-RT Speedlite Transmitter **£309**
Canon BG-E11 Battery Grip **£329**
Canon G00EX-RT Flashgun **£679**
Canon WFT-E7B Wireless Transmitter **£789**

5D Mark II Body **£1659**
5D Mark II + 24-105mm f4.0 L IS USM **£2257**

NEW! 5D Mark III PRE-ORDER From **£2999**

***** CUSTOMER PRODUCT REVIEWS *****
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Canon EOS 550D

18.0 megapixels
3.7 fps
1080p movie mode

+ FREE Photo Experience pack worth £129**

550D From **£469**
550D Body RRP £799.99 **£469**
550D + 18-55mm f3.5-5.6 IS RRP £899.99 **£545**
550D + 18-135mm f3.5-5.6 IS RRP £1099.99 **£699**
550D + 18-55mm f3.5-5.6 IS + 55-250mm f4.0-5.6 IS RRP £1199.99 **£729**

CUSTOMER REVIEW: 550D + 18-55mm IS
★★★★★ 'Amazing video image' Rob - Norwich

Canon EOS 60D

18.0 megapixels
5.3 fps
1080p movie mode

+ FREE Photo Experience pack worth £229**

60D From **£784**
60D Body RRP £1049.99 **£784**
60D + 18-55mm f3.5-5.6 IS II RRP £1149.99 **£849**
60D + 18-135mm f3.5-5.6 IS RRP £1299.99 **£969**
60D + 17-85mm f4.0-5.6 IS USM RRP £1349.99 **£995**
60D + 17-55mm f2.8 IS USM RRP £1949.99 **£1539**

CUSTOMER REVIEW: 60D Body
★★★★★ 'Wow, an amazing camera' Adrian - UK

Canon 1D Mark IV

16.1 megapixels
10.0 fps
1080p movie mode

SAVE £1307 ON RRP

1D Mk IV From **£3492**

Canon 1D X

18.1 megapixels
12.0 fps
full frame CMOS sensor

NEW! 1D X Body PRE-ORDER **£5299**

CUSTOMER REVIEW: 1D Mark IV Body
★★★★★ 'Stunning camera' Zurg - South Wales

Memory Cards

SanDisk



Extreme Pro: 95MB/s SDHC	
8GB	£39
16GB	£59
32GB	£99
64GB SDXC	£199
SanDisk Extreme: 400x UDMA C/Flash	
8GB	£49
16GB	£79
32GB	£139

SanDisk Extreme Pro: 600x UDMA C/Flash	
8GB	£129
16GB	£229
32GB	£419
SanDisk Extreme: 400x UDMA C/Flash	
8GB	£49
16GB	£79
32GB	£139

Eye-Fi Card with Adapter	
4GB	£39.95
8GB	£59.95

SanDisk ImageMate USB 3.0 12-in-1 Reader	
White	£29.95



NEW! Sony XQD™ Memory Card: 125MB/s XQD	
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32GB	£229
NEW! Sony XQD™ Readers:	
XQD Card USB 3.0 Reader	PRE-ORDER £49
XQD Express Card Adapter	£79



Lexar Professional: 133x SDHC	
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16GB	£49
32GB	£94
64GB	£139
128GB SDXC	£199
Lexar Professional: 400x UDMA C/Flash	
8GB	£49
16GB	£79
32GB	£149

600x UDMA C/Flash	
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16GB	£129
32GB	£229
NEW! Lexar Pro Reader	
A Dual-Slot USB 3.0 Reader with a USB interface speed file transfer up to 500MB/s. (Backwards compatible).	£38

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320EX **£189**
270EX II **£139**

Macrolites:

MR-14EX **£459**
MT-24EX **£749**

Nikon Speedlights:

S8400 **£124.99**
S8700 **£239**
S8910 **£369**

Kits:

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R1C1 **£599.99**

SONY Flashguns:

HVL-F58AM **£399**
HVL-F43AM **£241.99**

OLYMPUS Flashguns:

FL-50R **£459.99**
FL-36R **£222.99**

PENCON Flashguns:

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AF 360FGZ **£249.99**

Ringflash:

DRF14 **£119**

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58 AF-2 **£285**

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15 MS-1 **£295.99**

SIGMA Flashguns:

EF 610 DG ST **£129.99**
EF 610 DG Super **£209.99**

Macro Flash

EM-140 DG **From £314.99**

Nissin Flashguns:

Di466 **£81.99**
Di622 II **£109.99**
Di866 **£199**

SUNPAK Flashguns:

P242X **£119.99**
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Ringflash:

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£88.95



Canon

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+ FREE
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worth £44.99

NEW!
EF 24mm
f2.8 IS USM

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Canon

NEW!

+ FREE
UV Filter
worth £44.99

NEW!
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f2.8 IS USM

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Canon

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UV Filter
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AF-S VR

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f4.5-5.6 G
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CANON LENSES

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EF 24mm f2.8	£369
NEW! EF 24mm f2.8 IS USM	£749
TS-E 24mm f3.5 L II	£1699.90
EF 28mm f1.8 USM	£382.99
NEW! EF 28mm f2.8 IS USM	£729
EF 35mm f1.4 L USM	£1158.99
EF 35mm f2.0	£217.90
TS-E 45mm f2.8	£1118.95
EF 50mm f1.2 L USM	£1268
EF 50mm f1.4 USM	£285
EF 50mm f1.8 II	£88.95
EF-S 60mm f2.8 USM Macro	£369
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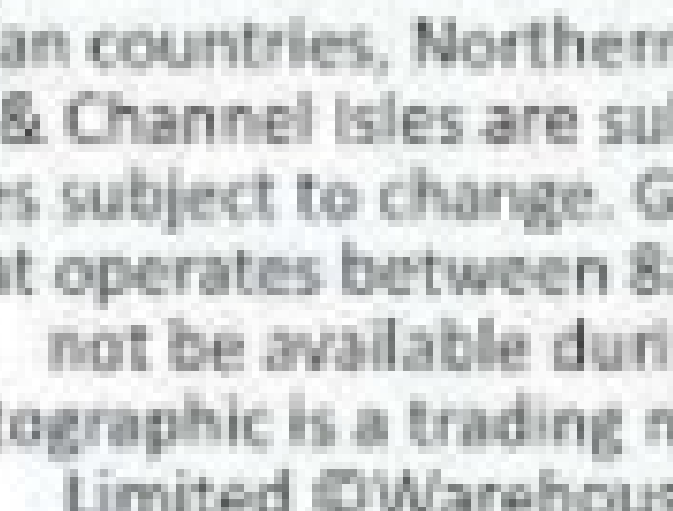
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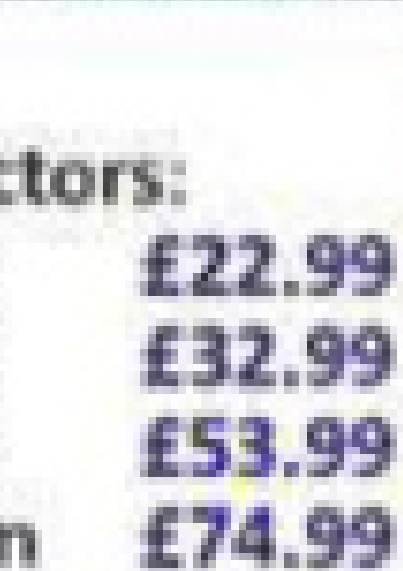
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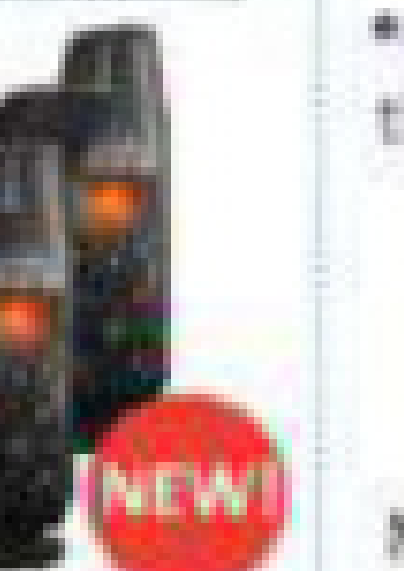
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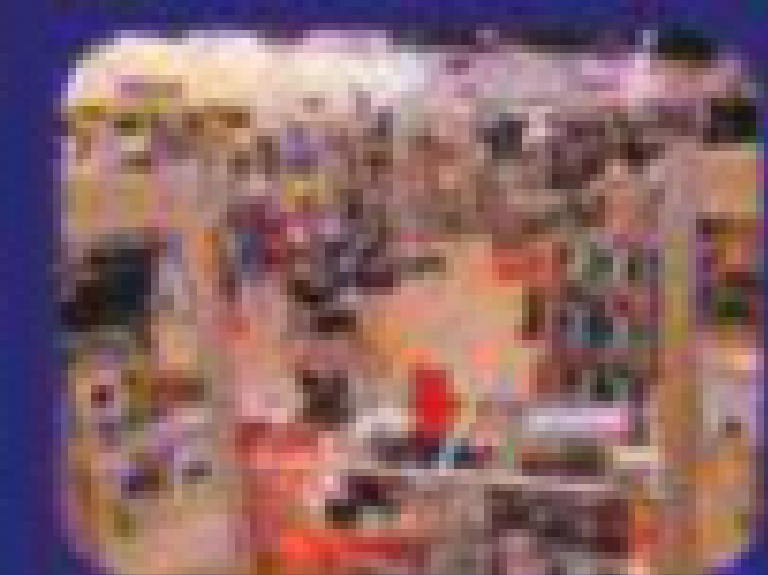
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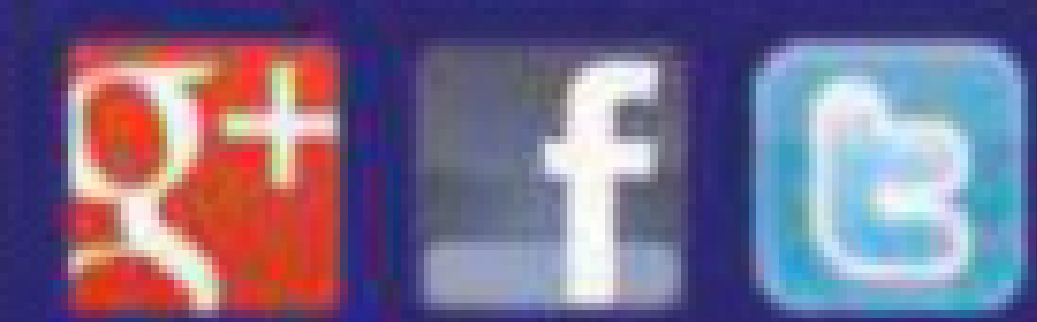
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T009 Colour	£26.99 86ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£19.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, R300u, 925, 935
T027 Colour	£22.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£9.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£11.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£39.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£29.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£29.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£29.99 35ml	£3.99 38ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£29.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£42.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R2400
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/52/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FWD/830FWD
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/265/360, RX560/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£76.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£9.99 11.4ml	Check Website.	
T0877/8/9, each	£9.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£78.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£9.99 11.4ml	Check Website.	
T0966/7/8/9, each	£9.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£7.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£37.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FWD/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R3000
T1292/3/4, each	£9.99 7ml	£4.49 13ml	Photo R2000
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PG512 Black 18ml	£14.99
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CL51 Colour 24ml	£14.99
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CLi8 PC/PM/R/G 13ml	£11.99
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PG37 Black 11ml	£12.99
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PG50 Black 22ml	£22.99
PG510 Black 9ml	£11.99
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CL38 Colour 9ml	£16.99
CL41 Colour 12ml	£19.99
CL51 Colour 21ml	£26.99
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No.338 Black 11ml	£17.99
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No.34 Black	£11.99
No.35 Colour	£12.99

Lexmark Originals

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No.17 Black	£13.99
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No.27 Colour	£14.99
No.28 Black	£13.99
No.29 Colour	£14.99
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No.33 Colour	£17.99
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LC970 / 1000 Set of 4	£11.99
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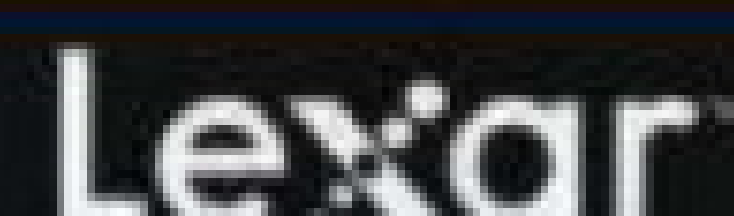
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BATTERIES

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2) A filter holder clips onto the ring
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We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings	
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LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SPIRIT LEVELS

Bubble Spirit Levels

These simply mount onto the hot shoe of a DSLR camera.

Twin Axis Normal Hotshoe	£7.99
Twin Axis Sony Hotshoe	£7.99
Triple Axis Normal Hotshoe	£9.99
Triple Axis Sony Hotshoe	£9.99

Seculine Digital Spirit Level

A digital spirit level that mounts onto the hot shoe in the usual manner, and uses LEDs to confirm when the camera is perfectly level.

£29.99

CLEANING

Sensor Cleaning - DRY

Sensor Loupe 7X with LED	£69.99
ZEEion Anti-static Blower	£37.99
SL788 Arctic Butterfly	£69.99

Massive range of cleaning equipment on our website and in stock.

Camera / Lens Cleaning

Kenair Master Kit	£15.99
Kenair Spare Aerosol	£9.99
LensPen Original	£9.99
Spudz 6x6 inch	£4.99
Spudz 10x10 inch	£6.99
Kood Hurricane Blower	£3.99
Camlink 5-in-1 Clean Kit	£4.29

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.



UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£27.99
67mm Circular Polarizing	£31.99
72mm Circular Polarizing	£36.99
77mm Circular Polarizing	£41.99
82mm Circular Polarizing	£46.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Neutral Density Filters

Used reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128	Sling-O-Matic 20 £126	Digital Holster 50 V2.0 £66
Airport International V2.0 £258	Streetwalker £109	Urban Disguise 50 V2.0 £141

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £149.99	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £229.99 Billingham 335 £239.99 Billingham 445 £259.99 Billingham 555 £289.99
More Billingham Bags NEW Billingham f2.8 £139.99 NEW Billingham f1.4 £156.99 The Hadley Digital £99.99 The Packington £224.99 The Classic 550 £474.99	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £229.99 Billingham 207 £249.99 Billingham 307 £269.99
Billingham Accessories Superflex Inserts (all) £12.99 Shoulder Pads £17.99 Tripod Straps £15.99	

KATA

 Kata 3N1-10 £64.99 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm	 Kata 3N1-20 £74.99 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm
 Kata 3N1-30 £84.99 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm	 Kata 3N1-33 £119.99 Based in the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details.
 Kata 3N1-Tripod Holder £16.99 For Kata 3N1 bags.	

IMPROVED - Kata DPS Digital Rucksack The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear. DR-465i £59.99 DR-466i £64.99 DR-467i £69.99	
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DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC-435 £29.99 DC-437 £32.99 DC-439 £36.99 DC-441 £39.99 DC-443 £42.99 DC-445 £49.99	DL10 Grip Hostler £21.99 DL12 Grip Hostler £25.99 DL14 Grip Hostler £31.99 DL16 Grip Hostler £49.99 DL18 Grip Hostler £59.99 CS15 Camera Satchel £89.99 CS17 Camera Satchel £99.99 PR420 Press Reporter Bag £109.99 PR460 Press Reporter Bag £149.99 DL210 Bumblebee Backpack £94.99 PL74 FlyBy Rolling Bag £219.99
Insertrolley Compatible with many Kata bags £52	Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashguns. 2 per pack. Standard £5.99 Flash £7.99	Kata Elements Covers Protect your camera against the elements! E690 Small £36.99 E702 Large £51.99	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size! UP-Rise 28 Messenger £49.99 UP-Rise 33 Messenger £59.99 UP-Rise 38 Messenger £69.99	Vanguard Outlawz Pro Zoomsters A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips. Outlawz 16Z £49.99 Outlawz 17Z £59.99
Vanguard UP-Rise Range Gold award winning range of backpacks, slingpacks and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical. UP-Rise 14Z Zoomster £29.99 UP-Rise 15Z Zoomster £34.99 UP-Rise 34 Slingbag £49.99 UP-Rise 43 Slingbag £59.99 UP-Rise 45 Backpack £69.99 UP-Rise 46 Backpack £84.99 UP-Rise 48 Backpack £94.99	Vanguard Adaptor Backpacks Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back. Adaptor 41 £59.99 Adaptor 46 £69.99 Adaptor 48 £79.99 BIIN 37 Slingpack £29.99 BIIN 47 Slingpack £39.99 BIIN 50 Backpack £44.99 BIIN 59 Backpack £54.99 Heralder 28 Shoulder Bag £89.99 Heralder 38 Shoulder Bag £129.99

tamrac

Expedition Backpack Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible. Expedition 4X £89.99 Expedition 5X £104.99 Expedition 6X £119.99 Expedition 7X £149.99 Expedition 8X £169.99 Expedition 9X £189.99	Velocity Sling A unique design of sling backpack, that opens away from your body for even faster access to your gear! Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
Aero Speed Pack Dual access, dual compartment photo backpacks, with front and side openings. SpeedPack 75 £62.99 SpeedPack 85 £82.99	Modular Accessory System The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags. Water Bottle With Holder £12.99 Lens Case Pro 50 £11.99 Lens Case Pro 100 £12.99 Lens Case Pro 200 £13.99 Flash Case Medium £10.99 Flash Case Large £11.99 Rain Cover Medium £19.99 Rain Cover Large £23.99 MAS Belt Medium £19.99

LIGHT METERS

SEKONIC L758DR DigitalMaster £439.99 L398A Deluxe III £134.99	L208 TwinMaster Analogue, incident and reflected, ambient light only. £74.99 L308S FlashMate Digital, incident and reflected, ambient and flash light. £149.99 L358 FlashMaster Digital, incident and reflected, simultaneous ambient and flash light, rotating head. £219.99
RT-32 Radio Trigger Module £89.99 Grey Card £27.99 Profile Target SEPT2 £129.99	

GOSSEN

Gossen DigiSix £119.95 Gossen DigiFlash £139.95 WAS £199.95 £169.95	Gossen DigiPro F Digital, incident and reflected, ambient and flash light. Multiple flash calculation, convenient rotating head. £169.95
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FLASH TRIGGERS

Hahnel Combi TF Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. 5 models available. Receiver & Transmitter £49.99 Extra Receivers £34.99	Yongnuo CTR-301P Radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels. Receiver & Transmitter £29.99 Extra Receivers £19.99
JJC JF Flash Trigger Radio flash trigger, 433MHz, 20m range, 4 ch. Receiver & Transmitter £24.99 Extra Receivers £14.99	Yongnuo RF-602, RF-603, YN-160, YN-460II and YN-560 also available soon! Please check website...

PocketWizard Full range of Pocket Wizard cables stocked. 2x Plus II £384 £299	1x MiniTT1 2x FlexTT5 £699 £499
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FLASH GUNS

Nissin

12 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades. £239.99 £199.99	
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Nissin Di622 MkII Speedlite

Nissin Di622 MkII Speedlite An impressively powerful flash gun, with a guide number of 44m/ISO100, incredible specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit. £149.99 £129.99	
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Nissin Di466 Speedlite

Nissin Di466 Speedlite An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit. £92.99 £79.99	
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Metz

12 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE Metz 24 AF-1 £59.99 Metz 36 AF-5 £79.99 Metz 44 AF-1 £149.99 Metz 50 AF-1 £189.99 Metz 58 AF-2 £299.99	
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Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Marumi DRF14 Ring Flash

Marumi DRF14 Ring Flash The highly-acclaimed Marumi Ring Flash is a true ring flash - it consists of a main control unit and a separate ring light which connects to the lens filter thread. The flash has a 14mm/ISO100 guide number and features auto TTL exposure. The lens mount is 52mm, step-up rings are also supplied for 55mm, 58mm, 62mm and 67mm fittings. Available in Canon, Nikon and Sony fit, all with full automatic TTL metering. £119.99	
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TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range: Canon 270EX / 380EX / 420EX Canon 430EX / 430EXII / 550EX Canon 580EX / 580EXII Nikon SB600 / SB800 / SB900 Nikon SB24 / SB25 / SB26 / SB28 Sony HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1 Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ £10.99	
Inverted Dome Pro Flash Diffuser Set Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes: Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc Size 3: 68-72 x 46-49mm Nikon SB26, 27, 28, etc Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc £29.99	

FlashRight ColorRight's new 'super diffuser' for hotshoe flashguns. £89.99	ColorRight PRO The ultimate white balance filter! Available in two versions - Neutral and Portrait. £104.99
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STUDIO ACCESSORIES

Westcott Apollos and Halos The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle. Mini Apollo £59.99 28" Apollo £99.99 45" Halo £104.99	Westcott Umbrellas Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5". 43" Umbrella Soft Silver £18.99 43" Umbrella White £18.99 43" Umbrella White/Black £21.99
Westcott 28" Apollo Flash Kit Including shoe mount, 28" Apollo and light stand. £119.99	Westcott Umbrella Flash Kit Including shoe mount, umbrella and light stand. £64.99
Westcott 5-in-1 Reflector Kit Including reflector, reflector holder, and light stand. £74.99	

Lastolite Ezybox Hotshoe Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case. 22cm Ezybox Speedlite NEW £44.99 38cm Ezybox Hotshoe £84.99 38cm Ezybox Hotshoe Kit £156.99 54cm Ezybox Hotshoe £102.99 54cm Ezybox Hotshoe Kit £174.99 76cm Ezybox Hotshoe £119.99 76cm Ezybox Hotshoe Kit £192.99	Lastolite Flashgun TiltHeads These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand. TiltHead For Single Flashgun £16.99 TiltHead Umbrella Kit £89.99
Colour Balance and Exposure Control Handy pop-up colour balance and exposure control grey/white cards. EzyBalance 30cm £17.99 EzyBalance 50cm £29.99 Full Lastolite range available.	

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.79 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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Winners of the Amateur Photographer 2011 GOLD "Good Service Award"

CAMERA STRAPS

«BLACKRAPID»

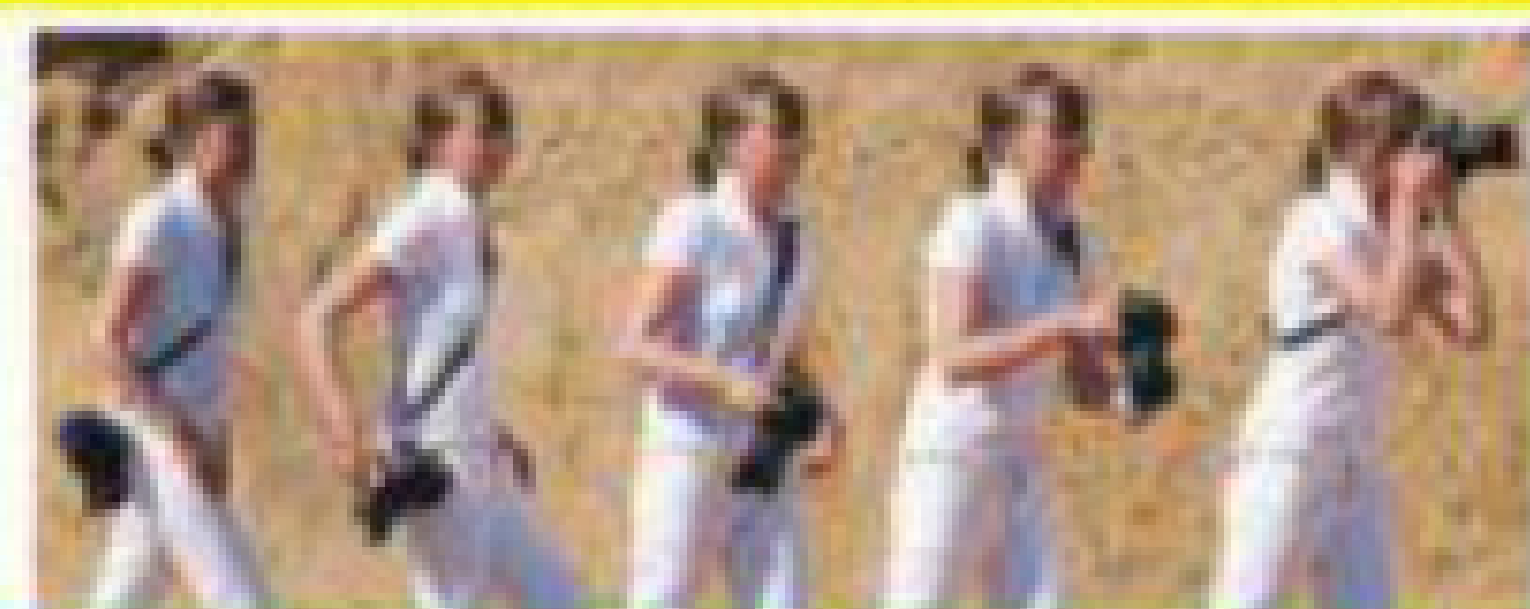
The world's fastest camera straps

Camera Straps	
RS-4 Classic	£49.99
RS-5 Cargo	£59.99
RS-7 Curve	£49.99
RS-W1 Womens	£49.99
RS-SPORT2	£59.99
RS-DR2 Double	£99.99
3-in-1 Straps & Bags	
SnapR-10 Small	£29.99
SnapR-20 Medium	£34.99
SnapR-35 Large	£39.99



RS-7 RS-W1 SnapR

SUN SNIPER



Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£119.99
TPH Triple Harness	£169.99

OP/TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!



Camera Straps		System Connectors	
Wrist Strap	£11.99	Adapt-its (4)	£4.99
Classic Strap	£16.99	Extensions (2)	£6.99
Super Classic	£19.99	UniLoop (2)	£6.99
Pro 3/8 Strap	£17.99	ProLoop (2)	£9.99
Pro Loop Strap	£18.99	LensSupport (2)	£9.99
Utility Sling Strap	£29.99	Sling Adapter	£10.99

SPIDER CAMERA HOLSTER

From hip to hand in a flash...



Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include a self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.



Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer. Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

hähnel
RRP: £89.99
SPECIAL OFFER - SAVE £20
£69.99

Hahnel Combi TF Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.



Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

hähnel
RRP: £69.99
SPECIAL OFFER - SAVE £20
£49.99

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.



Autofocus, Bulb Function and Continuous Shooting functions. Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!

hähnel
RRP: £29.99
SPECIAL OFFER - SAVE £10
£19.99

Manfrotto

HALF PRICE HEADS!

190XPROB Tripod + HALF PRICE 496RC2 **£142.48**

190XPROB Tripod + HALF PRICE 804RC2 **£144.96**

055XPROB Tripod + HALF PRICE 496RC2 **£157.48**

055XPROB Tripod + HALF PRICE 804RC2 **£159.98**



FREE Manfrotto Backpack with every 804RC2 tripod kit



FREE HEADS!

FREE Manfrotto 324RC2 Grip Head (RRP £121.99) with every Carbon Fibre PRO tripod!

MANFROTTO PRO TRIPODS

190XPROB Tripod	055XPROB Tripod
Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column
Weight: 1.85kg Load: 5.0kg Folded: 57cm Height: 146cm	Weight: 2.40kg Load: 7.0kg Folded: 65cm Height: 178cm
£114.99	£129.99
190CXPRO3	055CXPRO3
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 3-section legs, Q90 column
Weight: 1.29kg Load: 5.0kg Folded: 58cm Height: 146cm	Weight: 1.65kg Load: 8.0kg Folded: 65cm Height: 175cm
£229.99	£259.99
190CXPRO4	055CXPRO4
Carbon Fibre 4-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.34kg Load: 5.0kg Folded: 50cm Height: 146cm	Weight: 1.70kg Load: 8.0kg Folded: 54cm Height: 170cm
£239.99	£269.99

MANFROTTO PRO MONOPODS

MM294A3 Monopod	MM294A4 Monopod	695CX Monopod
Aluminium 3-section	Aluminium 4-section	Carbon Fibre 5-section
Weight: 0.50kg Load: 5.0kg Folded: 59cm Height: 151cm	Weight: 0.50kg Load: 5.0kg Folded: 49cm Height: 151cm	Weight: 0.60kg Load: 5.0kg Folded: 47cm Height: 160cm
£29.99	£34.99	£143.99
679B Monopod	680B Monopod	681B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.60kg Load: 10.0kg Folded: 64cm Height: 162cm	Weight: 0.83kg Load: 10.0kg Folded: 51cm Height: 154cm	Weight: 0.78kg Load: 12.0kg Folded: 67cm Height: 161cm
£35.99	£47.99	£49.99

MANFROTTO PRO HEADS

492 Ball Head	234 Tilt Head	234RC Tilt Head
non quick-release 1/4" thread	Ideal for monopods	with RC2 quick release
Weight: 0.12kg Load: 2.0kg	Weight: 0.27kg Load: 2.5kg	Weight: 0.27kg Load: 2.5kg
£31.99	£14.99	£26.99
494 RC2 Ball Head	496 RC2 Ball Head	498 RC2 Ball Head
with RC2 quick release	with RC2 quick release	with RC2 q/release
Weight: 0.32kg Load: 4.0kg	Weight: 0.46kg Load: 6.0kg	Weight: 0.67kg Load: 8.0kg
£46.99	£54.99	£84.99
324RC2 Grip Action Ball Head	NEW MH054-Q2 Magnesium Ball Head	468MG RC2 Hydrostatic Ball Head
with RC2 q/r	with RC2 q/r	magnesium, with RC2 q/r
Weight: 0.4kg Load: 3.5kg	Weight: 0.6kg Load: 10.0kg	Weight: 0.65kg Load: 10.0kg
£99.99	£149.99	£199.99
804 RC2 Pan / Tilt	808 RC4 Pan / Tilt	410 Geared Head
with RC2 quick release	with RC4 quick release	with RC4 quick release
Weight: 0.79kg Load: 4.0kg	Weight: 1.42kg Load: 8.0kg	Weight: 1.22kg Load: 5.0kg
£59.99	£104.99	£149.99
056 3D Head	460MG 3D Head	This is just a small selection of the MANFROTTO range now available to try in our showroom in Leamington Spa
non quick-release 1/4" thread	magnesium, with RC2 q/release	
Weight: 0.50kg Load: 3.0kg	Weight: 0.43kg Load: 3.0kg	
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AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
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Weight: 2.00kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 2.10kg Load: 7.0kg Folded: 53cm Height: 155cm
£119.99	£129.99
PRO 253CT	PRO 283CT
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 3-section legs, MACC column
Weight: 1.66kg Load: 7.0kg Folded: 63cm Height: 165cm	Weight: 1.70kg Load: 8.0kg Folded: 64cm Height: 170cm
£224.99	£249.99
PRO 254CT	PRO 284CT
Carbon Fibre 4-section legs, MACC column	Carbon Fibre 4-section legs, MACC column
Weight: 1.57kg Load: 7.0kg Folded: 53cm Height: 155cm	Weight: 1.73kg Load: 8.0kg Folded: 53cm Height: 160cm
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AP284 Monopod	AP324 Monopod	CP284 Monopod
Aluminium 4-section legs	Aluminium 4-section legs	Carbon Fibre 4-section legs
Weight: 0.57kg Load: 8.0kg Folded: 51.5cm Height: 158cm	Weight: 0.69kg Load: 10.0kg Folded: 53.5cm Height: 167cm	Weight: 0.46kg Load: 8.0kg Folded: 51.5cm Height: 158cm
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SBH30 Ball Head	SBH50 Ball Head	SBH100 Ball Head
Lightweight magnesium alloy, single adjuster knob, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate	Lightweight magnesium alloy, twin adjuster knobs, 2 spirit levels, quick release plate
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Weight: 0.4kg Load: 8.0kg	Weight: 0.4kg Load: 8.0kg
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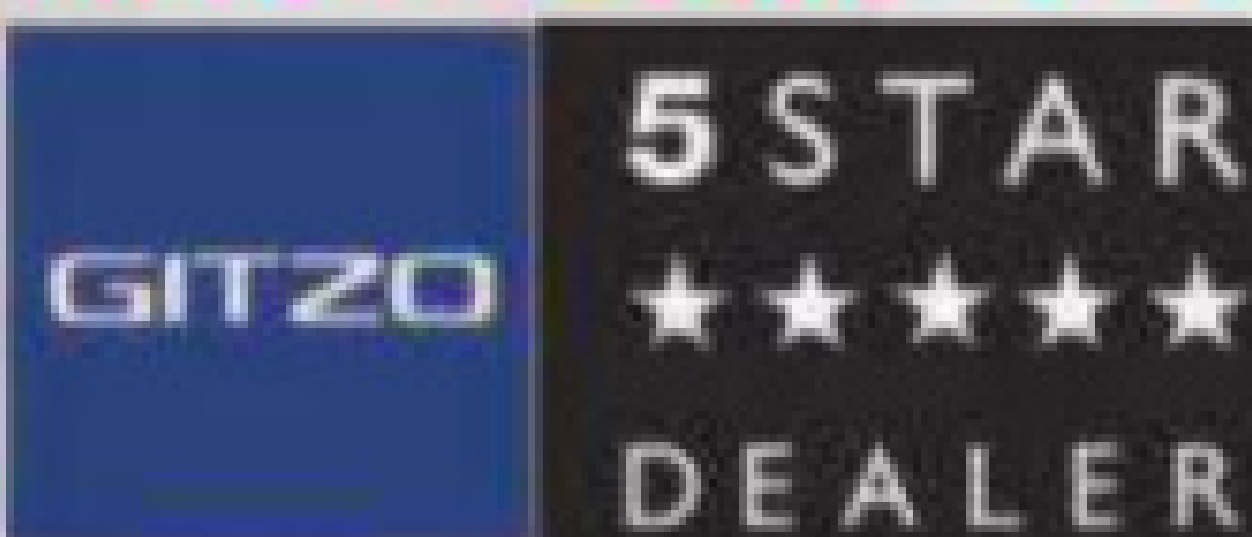
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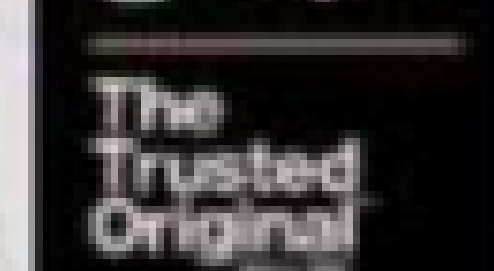


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Metz SCA 386	£49
Lens Hood 65-80	£20
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35-105 F3.5/4.5	£79
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ML-3 ring not digital	£99

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T90 body exc++	£249
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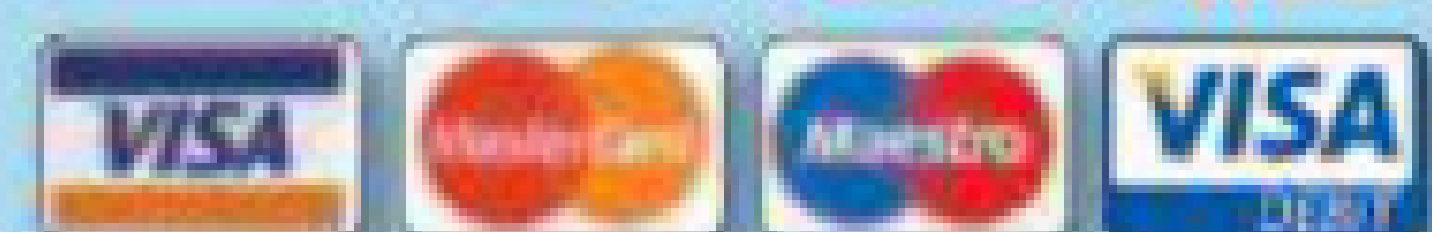
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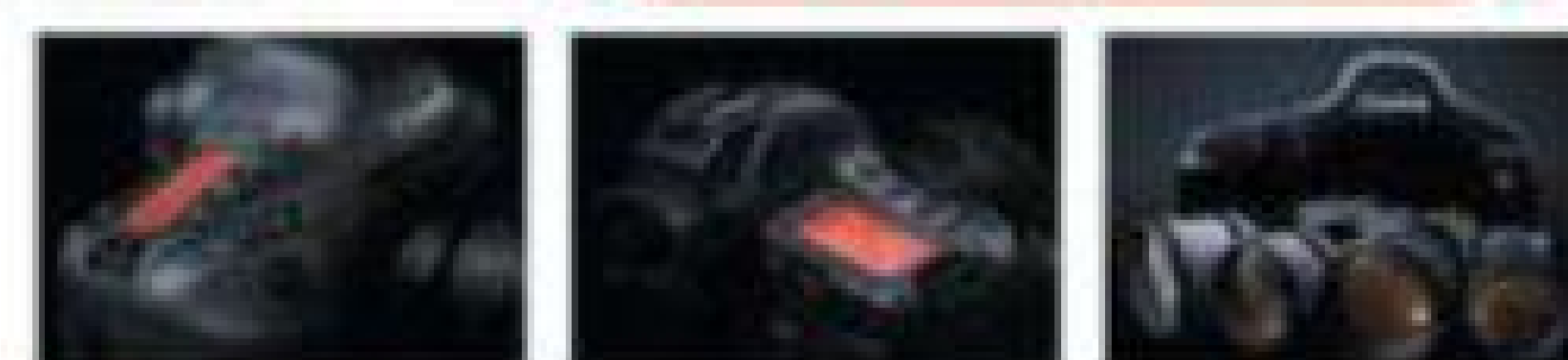
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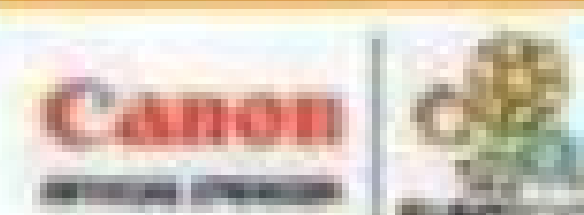
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- Wide range ISO (100 ~ 12800)
- 1080 30p Full HD Movie
- i-Function 2.0
- 3.0" VGA AMOLED Display

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Our Price

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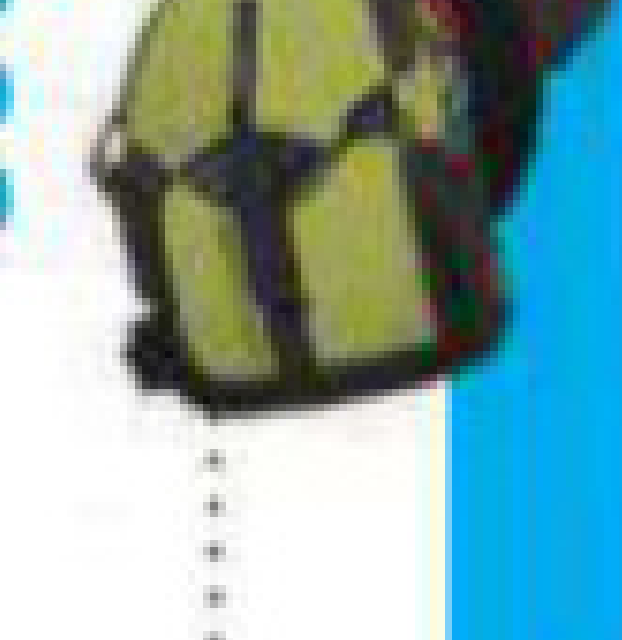


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The popular Fastpacks have been upgraded with an All-Weather cover and, with the advent of HD movies on DSLRs, are designed to cover all possibilities. The sling design is so practical for quick access and there's even room for personal items.

rrp £89

DSLR VIDEO PACK 250AW **£109**

DSLR VIDEO PACK 350AW **£119**



BILLINGHAM HADLEY PRO

This has been the most popular Billingham for many a year. It's slim, practical and comfortable and just works so well for a small DSLR system. You can take the padded insert out and it becomes a perfect day bag that works well in town or country. Available in canvas or FibreNite with leather trim, Khaki/Tan, Black/Tan/Black/Black or Sage/Tan.

rrp £180.00 **SAVE £21** **£159**

HADLEY DIGITAL CAMERA BAG **£99**

HADLEY SMALL **£119**

HADLEY LARGE **£139**

PACKINGTON **£239**



5 SERIES

rrp £229

335 **£239**

445 **£259**

7 SERIES

rrp £229

107 **£229**

207 **£255**

307 **£269**

F-STOP

F/2.8 **£149**

F/1.4 **£174**

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F/1.4 **£174**

TAMRAC EXPEDITION 7X

Easily our most popular full photo backpacks, the Expeditions tick all the boxes. Apart from being remarkably good value, they are lightweight yet feature top level protection and comfort. There will be a size to suit your outfit and there are plenty of pockets for laptop, memory cards, filters, tripod.....

rrp £227.40 **SAVE £83** **£144**

EXPEDITION 5X **£99**

EXPEDITION 6X **£135**

EXPEDITION 8X **£168**

EXPEDITION 9X **£188**



AERO

rrp £75

75 **£75**

SYSTEM

rrp £144

2 **£30**

3 **£41**

6 **£49**

6 **£49**

6 **£49**

6 **£49**

6 **£49**

6 **£49**

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6 **£49**

TAMRAC EVOLUTION 6

Offers unprecedented versatility for quick access to photo gear. With its unique harness system, it can be carried three different ways: as a backpack or as a sling pack worn over the right shoulder or the left shoulder. Three ways to access your photo equipment.

rrp £134.99 **SAVE £50** **£85**

EVOLUTION 8 **£105**

EVOLUTION 9 **£135**

EVOLUTION MESSENGER 2 **£74**

EVOLUTION MESSENGER 4 **£88**



VELOCITY

rrp £52

7X **£52**

8X **£54**

9X **£58**

10X **£78**

EXPLORER

rrp £42

100 **£42**

200 **£51**

400 **£51**

400 **£51**

400 **£51**

400 **£51**

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400 **£51**

TRIPODS

3 LEGGED THING X1.1 ADRIAN & AIRHED 1

The 2nd Generation X1.1a Adrian withstands loads up to 8kg. With the lowest shooting capability of any ally tripod in

ffordes

photographic

The U.K.s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

Bronica ETRS/SI



ETRSI Complete + AEI Prism	E+ £329
ETRS Complete	E++ £219
Polaroid Mag E	E+ / E++ £35 - £75
Polaroid Mag Ei	Unused £59
40mm F4 E	E+ £129
45-90mm F4.5-6 PE	E++ £449
75mm F2.8 EI	E+ / E++ £79
100mm F4 PE Macro	E++ £249
135mm F4 PE	E++ £249
150mm F3.5 E	As Seen / Unused £79 - £149
150mm F3.5 PE	E++ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £129 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
2x Converter E	E++ £79 - £89
AEI Meter Prism	E++ £79 - £99
Prism Finder E	Exc / E+ £39 - £59
Rotary Finder E	As Seen / E+ £59 - £99
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ / Mint- £69 - £79
Motordrive Ei	E++ £99
Proshade E	E+ £35
SCA386 Flash Adapter	E+ / E++ £35 - £59

Bronica GS1

GS1 Complete + AE Prism	E+ £449
GS1 Body Only	E+ £179 - £199
50mm F4.5 PG	As Seen / E++ £39 - £249
65mm F4 PG	E+ £129
100mm F3.5 PG	As Seen £49
110mm F4 PG Macro	E+ / E++ £199 - £249
150mm F4 PG	E++ £139
200mm F4.5 PG	E++ £149 - £199
250mm F5.6 PG	E++ / Unused £249 - £299
AE Prism Finder G	E+ / E++ £125
Polaroid Mag G	E+ / E++ £25 - £69

Bronica RF645 - Please Call Bronica S2A/EC/ECTL - Please Call

Bronica SQA/AI/B

SQA Body + 120 Mag + Speedgrip	E+ £249
SQA Body + 120 Mag	E+ £199
SQA Complete	E+ £299
SQA Complete	E+ £299
SQB Complete	E++ £349
SQ Complete	E+ £229
SQ Body Only	E+ £125
50mm F3.5 PS	As Seen / E++ £69 - £149
50mm F3.5 S	E+ £129
65mm F4 PS	E+ / Unused £99 - £249
110mm F4 PS Macro	E+ £169
135mm F4 PS Macro	E+ / E++ £199 - £249
150mm F3.5 S	As Seen / E++ £49 - £99
150mm F4 PS	As Seen / E++ £69 - £149
200mm F4.5 PS	Exc £149
200mm F4.5 S	E+ / E++ £129
250mm F5.6 S	E+ £129
1.4x Teleconverter PS	E+ £99
2x Teleconverter S	E+ / E++ £69 - £99
SQA 120 Mag	E+ £35
SQA 220 Mag	Exc / E++ £20 - £59
SQA 220J Mag	E+ / Unused £19 - £75
SQA 120 Mag	E+ £49
SQA 220 Mag	E+ £19
Polaroid Mag S	E+ / E++ £25 - £49
AE Prism Finder S	E+ / E++ £119 - £149
ME Prism Finder S	E+ £99
CDS MF Finder S	E+ £79
Prism Finder S	E+ / E++ £59 - £79
Prism Finder SQi	E+ / E++ £79 - £89
Motordrive SQi	E+ / E++ £119
Speed Grip S	E+ £29
Autobellows S	E++ / Unused £149 - £299
Extension Tube S18	E++ £59
Extension Tube S36	E+ £49
Proshade S	As Seen / Unused £15 - £59
SCA386 Flash Adapter	Mint- £35

Canon EOS

EOS 1V Body Only	E+ £309
EOS 1N + E1 Booster	E+ / E++ £199 - £249
EOS 1 + E1 Booster	As Seen £139
EOS 1 Body Only	E++ £179
EOS 3 Body Only	As Seen / E++ £79 - £129
EOS 30 + 28-90mm USM	E++ £79
EOS 30 Body Only	E+ / E++ £49 - £79
EOS 30E Body Only	As Seen £39
EOS 30V + 28-90mm	E++ £79
EOS 33 Body Only	E++ £79
EOS 5 + V610 Grip	E+ £59
EOS 5 Body Only	E+ £49
EOS 5 QD Body Only	E+ £59
EOS 50E + 28-105mm USM	E++ £149
EOS 50E + BP50 Grip	As Seen / E+ £39 - £69
EOS 50E Body Only	E+ £59
EOS 50 + BP50 Grip	E++ £49
EOS 300V + 28-90mm USM III	E++ £49
EOS 300V Body Only	E+ £35
EOS 500 + 28-80mm USM III	E+ £39
14mm F2.8 L USM	E++ £1,000
17mm F4.0 L TSE	Mint- £1,549
18-55mm F3.5-5.6 EFS	E++ £59
18-55mm F3.5-5.6 EFS II	E++ £59
18-55mm F3.5-5.6 IS EFS	E+ / E++ £79 - £89
24mm F2.8 EF	E++ £235
24mm F3.5 L TSE	E+ / E++ £799 - £839
24-105mm F4 L IS USM	E++ £649 - £699
28mm F2.8 EF	E+ £119
28-135mm F3.5-5.6 IS USM	E+ / E++ £179 - £229
28-200mm F3.5-5.6 IS USM	E+ £169
28-300mm F3.5-5.6 L IS USM	E++ / Mint £1,599
50mm F2.5 EF Macro	E++ £179

70-300mm F4-5.6 IS USM	E++ £279
70-300mm F4.5-5.6 DO IS USM	E+ / E++ £629 - £699
75-300mm F4-5.6 EF II	E++ £99 - £109
75-300mm F4-5.6 USM	E+ £89
75-300mm F4-5.6 USM II	E+ £109
75-300mm F4-5.6 USM III	E+ / E++ £109 - £119
80-200mm F4.5-5.6 EF II	E++ £69
80-200mm F4.5-5.6 USM	E++ £69
180mm F3.5 L Macro USM	E++ £849 - £899
200mm F1.8 L USM	Exc £1,699
200mm F2.8 L USM II	Mint- £499
200mm F2.8 L USM MKII	E++ £479
300mm F4 L IS USM	E++ £869
400mm f5.6 L USM	E++ / Mint- £899 - £949
600mm F4 L USM	E++ £3,499
Samyany 500mm F6.3 Reflex	E++ £129
Sigma 18-125mm F3.8-5.6 DC OS HSM	E++ £169
Sigma 18-200mm F3.5-5.6 DC	E++ £99
Sigma 70-210mm F2.8 Apo	E+ / E++ £299
Sigma 70-300mm F4-5.6 Apo	E+ £29
Sigma 70-210mm F4-5.6 UC AF	E+ £29 - £59
Sigma 70-300mm F4-5.6 Apo DG	E++ £109
Sigma 70-300mm F4-5.6 APO Macro	Unknown £109
Sigma 75-300mm F4-5.6 Apo	E+ £79
Sigma 75-300mm F4-5.6 Apo AF	E+ £69
Sigma 100-300mm F4 EX APO DG	E++ £599
Sigma 120-300mm F2.8 EX HSM APO DG	E+ £999
Sigma 135-400mm F4.5-5.6 Apo	Mint- £349
Sigma 300mm F4 Apo	E++ / Unused £199 - £259
Sigma 400mm F5.6 AF	Exc £89
Sigma 400mm F5.6 Apo AF	E++ £349
Tamron 28-300mm F3.5-6.3 XR Di	E++ £159
Tamron 80-210mm F4.5-5.6 AF	E++ £49
Tokina 16-50mm F2.8 ATX Pro DX	E++ / Mint- £449
Tokina 100-300mm F5.6-6.7	E++ £79
Vivitar 19-35mm F3.5-4.5 Series 1	E++ £79
Zeiss 100mm F2 ZE Macro	Mint £1,049

Canon Manual



FINAE Black Body Only	E+ £259 - £299
FIN Black Body Only	E+ £275
T90 Body + Databack	E+ £119
T90 Body Only	E+ / E++ £89 - £129
T50 + 35-70mm	E++ £39
A1 Black Body Only	Exc / E+ £59 - £79
AE1 Black Body Only	E+ £49
AE1P Black Body Only	E+ £69
AE1P Chrome Body	E+ £59
AV1 Black + 50mm F1.8	E+ £59
AV1 Black Body Only	E+ £139
EX Auto + 50mm F1.8 EX	E+ £39
24mm F2.8 FD	Mint- £119
24-35mm F3.5 FD L	E++ £399
28mm F2.8 FD	As Seen / E++ £20 - £35
35-70mm F3.5-4.5 FD	E+ / E++ £25 - £35
35-70mm F4 FD	E+ £25
35-105mm F3.5-4.5 FD	E+ £139
50mm F3.5 FD Macro + Tube	As Seen £49
70-150mm F4.5 FD	E+ £29
70-210mm F4 FD	As Seen / E++ £29 - £79
75-200mm F4.5 FD	Exc / E++ £29 - £49
100mm F4 FD Macro	E+ £169
100mm F4 FD Macro + Tube	E+ / E++ £119 - £179
100-300mm F5.6 FD	E+ / E++ £69 - £79
135mm F3.5 FD	E++ £49
200mm F4 FD	E++ £35
300mm F2.8 FD L	Exc £850
300mm F5.6 FD	E+ £59 - £79
US Marine 400mm F4.5 B/lock	E++ £399
1.4x Extender	E+ £59
2x Extender	E+ / E++ £45 - £49
2x Extender	E+ / E++ £35 - £59
Angle Finder A2	E++ £49
Angle Finder B	E++ £45
Speed Finder F	As Seen £65
188A Speedlite	E+ / E++ £179
244T Speedlite	E+ / E++ £15
277T Speedlite	E+ £199
299T Speedlite	E++ £35
300TL Speedlite	E+ / E++ £25 - £49
480G Speedlite	E+ £129
533G Speedlite	E+ £109
ML2 MacroLite	E++ £79
ML3 MacroLite	E+ / Mint- £59 - £139
MA Drive Set (US Coastguard)	E++ £99
Winder A	E+ / E++ £5 - £25
Winder A2	E++ £15

Contax 645 Series

35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E++ £699
45-90mm F4.5 Vario	E+ £1,599
55mm F3.5 Distagon	Mint- £849
120mm F4 Apo Macro	E+ / E++ £1,099 - £1,199
140mm F2.8 Sonnar	E+ / Unused £499 - £949
210mm F4 Sonnar	E++ / Mint- £549 - £699
Cable Switch LA50	E+ £29
GB74 Hood (210mm)	E++ £45 - £59
MFB-2 Polaroid Mag	E+ / E++ £49 - £199
MSB1 Flash Bracket	Mint- £179

Contax G Series - Please Call

Contax SLR Series

N1 + 24-85mm	E++ £499
N1 Body Only	E++ £249
NX + 28-80mm	E++ / Unused £249 - £499
AX Body Only	Exc / E++ £179 - £299
RX Body Only	As Seen / E++ £149 - £229
S2 Body Only	E++ / Mint- £450 - £499
ST Body Only	E+ / E++ £229 - £299
RTS2 Body + Winder	E+ £229
RTS + Winder	E+ £149
RTS Body Only	E+ £125

Aria Body Only	E+ / E++ £169 - £199
167MT Body Only	E+ £89
Preview Body Only	E+ / E++ £99 - £249
18mm F4 MM	E+ £449
21mm F2.8 MM	Mint- £1,149
28mm F2.8 MM	E++ £229
28-70mm F3.5-4.5 MM	E+ / Mint- £199 - £279
28-80mm F3.5-5.6 AF	New £399
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ £225
45mm F2.8 MM	E++ £225
50mm F1.4 AF	E++ £499
60mm F2.8 AE Macro	E+ / Mint- £439 - £499
70-300mm F4-5.6 AF	E++ / Unused £399 - £799
80-200mm F4 MM	E+ / Mint- £279 - £339
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £129 - £149
135mm F2.8 MM	E+ £199
180mm F2.8 MM	E+ / E++ £249 - £449
200mm F2 MM	Mint- £3,249
200mm F3.5 AE	E++ £169
300mm F4 MM	E++ £349
Sigma 600mm F8 Reflex	As Seen £65
Sigma 1000mm F13.5 Reflex	Unused £299
TLA20 Flash	E+ / E++ £25 - £39
TLA280 Flash	E++ / Unused £59 - £149
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E++ £199
TLA480 Flash	E++ £179 - £199

Digital Compact Cameras

Canon Ixus 1000 HS	E++ £99
Canonix 950 IS	E++ £129
Canonix 950 IS	Mint- £309
CanonPowerShot G12	E+ £59 - £79
CanonPowerShot G2	E+ £129
CanonPowerShot G2 + WC-DC58	E++ £129
CanonPowerShot G6	Mint- £129
CanonPowerShot Pro1	E+ / E++ £79 - £129
CanonPOWERSHOT SX130IS	Mint- £109
CanonPowerShot TX1	E++ £89
Fuji Finepix F31FD	Mint- £99
Fuji Finepix S5800	E+ £75
Leica Digilux 2	E+ £399
Leica Digilux 3 + 14-50mm F2.8-3.5	E++ £949
Leica Dlux 4 Black + Leather Case	E++ £349
Leica Vlux 2	E++ £449
Leica Vlux 20 + Case	E++ £329



Leica X1 Steel Grey	E++ / Mint- £949 - £999
Nikon Coolpix 950	E++ £59
Nikon Coolpix 990	As Seen £79
Nikon Coolpix L120	E++ £139
Nikon Coolpix P50	E++ £79
Nikon Coolpix P7000	E++ £199
Nikon Coolpix S8000	E++ £79
Nikon Coolpix S9100	E++ £129
Olympus C5050 Zoom	E++ £89
Olympus C5060 Wide Zoom	E++ £79
Olympus C8080 Wide Zoom	E+ £139
Panasonic DMC T25	E++ £69
Panasonic DMC T25	E++ £89
Panasonic DMC-FZ50 + Access	E++ £149
Ricoh GR Digital Limited Edition	Mint £249
Ricoh GX100 + V/Finder	E+ £169
Sigma DP2S	E++ £319
Sony DSC-T77	Mint- £99

Digital Micro Four Thirds

Olympus E-P1 Swarovski LE Set	Mint £1,699
Olympus E-P3 Body Only - Black	Mint- £439
Olympus E-P1 Body Only - Black	Mint- £179
Panasonic G1 Body Only	E+ / Mint- £139 - £159
Panasonic G10 Body Only	Mint- £179
Panasonic G2 Body Only	E+ / Mint- £199 - £249
Panasonic GF-1 Body Only	E++ / Mint- £179 - £239
Panasonic GF-2 Black Body Only	Mint- £179
Panasonic GF-2 Black Body + Case	Mint £219
Panasonic GF-2 Body + Case	E++ £179
Panasonic GF3 Black Body	E+ £199
Samsung NX100 + 20-50mm	Mint- £199
Sony NEX C3 + 18-55mm + Flash	E++ £289
Sony NEX-C3 Body + HVL75 Flash	Mint- £269
Sony NEX5 + Flash	E+ £129

Micro 4/3rds Lenses

Panasonic T1-14mm F4.2 Vario	Mint- £849
Panasonic 12.5mm F1.2 G 3d	Mint £149
Panasonic 14-140mm F4-5.8 OIS HD	E++ / Mint £439 - £499
Olympus 14-150mm F4-5.6 M.Zuiko ED	Mint- £359
Panasonic 14-42mm F3.5-5.6 ASPH OIS	E++ / Mint- £79
Olympus 14-42mm F3.5-5.6 M.Zuiko ED - Black	Mint- £149
Panasonic 14-45mm F3.5-5.6 ASPH G Vario	E++ / Mint- £159
Panasonic 45-200mm F4-5.6 OIS	Mint- £199

Digital SLR Cameras

Canon EOS 1DS MKII Body Only	E+ / E++ £1,349 - £1,499
Canon EOS 1D MKIII Body Only	As Seen / E++ £599 - £949
Canon EOS 1D Body Only	E+ £399
Canon EOS 5D Body + BG-E4 Grip	E++ £729
Canon EOS 5D Body Only	E+ / E++ £659 - £729
Canon EOS 20D + BG-E2 Grip	E++ £249
Canon EOS 20D Body Only	E+ / E++ £149 - £219
Canon EOS 1000D Body Only	E++ £229
Canon EOS 500D Body Only	E+ / E++ £329
Canon EOS 450D Body Only	E+ £249
Canon EOS 400D + BG-E3 Grip	E++ £249
Canon EOS 400D Body Only	E++ £199
Canon EOS 350D + BG-E3 Grip E	E++ £209 - £219
Canon EOS 350D Body Only	E++ £179

Canon EOS 3000 + 18-55mm	E+ £169
Canon EOS 3000 + BG-E1 Grip	E++ £169
Fuji S5 Pro Body Only	E++ / Mint- £399 - £499
Leica Digital Modular R	E++ £1,950 - £2,450
Minolta Dynax 5D + 18-70mm	E++ £159
Minolta Dynax 7D Body Only	E++ £199
Nikon D3X Body Only	E+ £2,999
Nikon D3 Body Only	E+ £1,999
Nikon D2X Body Only	Unknown / E+ £649 - £699
Nikon D1X Body Only	Exc £299
Nikon D700 Body Only	Mint- £1,499
Nikon D300 Body Only	E+ / Mint- £599 - £649
Nikon D200 + MB-D200 Grip	E+ £419
Nikon D100 Body Only	E+ / E++ £149



Nikon D90 Body Only	E++ / Mint £449 - £499
Nikon D80 Body Only	E++ £279
Nikon D70 Body Only	E++ £179
Nikon D40 Body Only	E++ £159
Olympus E3 Body Only	E++ / Mint- £519 - £549
Olympus E1 + HLD-2 Battery Grip	E++ £249
Olympus E1 Body Only	E+ / E++ £159 - £199
Olympus E620 Body Only	E++ £349
Olympus E510 Body Only	E++ £149
Olympus E500 Body Only	E++ £129
Olympus E300 Body Only	E++ £119
Panasonic L1 + 14-50mm	E++ £599
Pentax K5 + 18-55mm DA WR	E++ £599
Pentax K5 Black Body Only	Mint- £599
Pentax KX + 18-55mm	Mint- £269
Pentax K1000 + 18-55mm	E++ £229
Sony A700 Body Only	E++ £399
Sony A350 + 18-70mm	E++ £279
Sony A350 Body Only	E++ £219 - £279

4/3rds Lenses

Olympus 7-14mm F4 ED Zuiko	E+ / Mint- £999 - £1,149
Pentax K5 + 18-55mm DA WR	E++ £599
Olympus 8mm F3.5 FishEye Zuiko D	Mint- £549
Sigma 10-20mm F4-5.6 EX DC HSM	E++ / Mint- £299 - £309
Olympus 11-22mm F2.8-3.5 Zuiko	E++ / Mint- £399
Olympus 14-45mm F3.5-5.6 Zuiko	E+ / E++ £79
Olympus 14-54mm F2.8-3.5 Zuiko	E++ £249
Panasonic 25mm F1.4 Summilux D	Mint- £699
Olympus 25mm F2.8 Zuiko	E++ / Mint- £159 - £169
Olympus 35mm F3.5 Macro Zuiko	E++ / Mint- £159
Olympus 40-150mm F3.5-4.5 Zuiko	E++ £69 - £79
Olympus 40-150mm F4-5.6 ED Zuiko	E++ £79
Olympus 50-200mm F2.8-3.5 Zuiko	E++ £499
Olympus 50mm F2 ED Macro Zuiko	E++ £319
Olympus EX25 Extension Tube	Mint- £99

Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

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F5 Body Only	Exc / E++ £199 - £299	F2AS Black Photomic Body Only	E+ £499
F100 Body Only	As Seen / E++ £79 - £179	F2A Black Body Only	Exc / E+ £199 - £249
F90X + MB10 Grip	As Seen / E+ £39 - £59	F2A Chrome Body Only	E+ £239
F90X Body Only	E++ £59	F2 Photomic Chrome Body Only	E+ £165
F90 Body Only	E+ £39 - £69	F Photomic FTN Body Only	Exc £199
F80D Black Body Only	E++ £99	FE2 Black Body Only	E++ £149
F80 Black + 28-100mm	E++ £99	FE Chrome Body Only	E+ £89
F80 Black + MB16 Grip	E+ / E++ £69 - £79	FM2N Chrome Body Only	E+ £149
F80 Black Body Only	As Seen / E++ £29 - £89	FM2 Chrome Body Only	Exc £99
F70 Body Only	E++ £49	FM Chrome Body Only	Exc £79
F65 Black + 28-100mm	E++ £59	FG Chrome Body Only	E+ £59
F65 Chrome Body Only	As Seen / E++ £35 - £45	F301 Body Only	E+ £25
F60 + Sigma 28-80mm	E+ £39	7.5mm F5.6 Fisheye	E++ £499
F60 Chrome Body Only	As Seen / E++ £15 - £49	8mm F2.8 AI Fisheye	E++ £1,499
F55 Chrome + 28-100mm	E++ £69	28mm F2.8 AI	E+ £89
F55 Chrome Body Only	E+ / E++ £19 - £25	28mm F3.5 PC Shift	E+ £299
F50 Black + 28-80mm	E++ £59	35mm F2 AIS	Mint £450
F50 Black Body Only	E+ / E++ £15 - £25	35mm F2.8 PC Shift	E+ / E++ £249 - £349
F50 Chrome Body Only	E+ / E++ £19	35mm F3.5 PC Shift	E++ £299
F801 Body Only	E+ £39	35-70mm F3.3-4.5 AIS	E+ / E++ £49 - £79
F601 Date Body Only	E+ £29	35-105mm F3.5-4.5 AIS	Exc / E++ £79 - £149
F601 Body Only	Exc / E+ £19 - £35	35-135mm F3.5-4.5 AIS	E+ £129
F501 Body Only	E++ £49	43-86mm F3.5 AI	E+ £79
F401S Q/Date Body Only	Unused £59	43-86mm F3.5 Non AI	E+ £75
Pronea 600i + 24-70mm	E++ £79	45mm F2.8 P	Mint £289
Pronea S + 30-60mm	E+ £49	50mm F1.2 AIS	E++ £499
10.5mm F2.8 G AF ED DX Fisheye	E++ £399	50mm F1.4 AIS	E++ £169
12-24mm F4 G AFS DX ED	Mint £599	50mm F1.8 AIS	E+ £79
14mm F2.8 AFD	E+ £749	50-300mm F4.5 AI	E+ £399
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24-120mm F3.5-5.6 ED AFD	E+ £125 - £129	105mm F2.5 AIS	E+ / E++ £119 - £229
24-120mm F3.5-5.6 G AFS ED VR	E+ / E++ £219 - £249	135mm F2.8 Non AI	E+ £65
28-70mm F3.5-4.5 AFD	E++ £99 - £125	135mm F3.5 Non AI	Exc / E+ £49 - £65
28-200mm F3.5-5.6 AFD	E++ £129	135mm F3.5 Non AI	E+ £69
35mm F2 AFD	Mint £199	180mm F2.8 AI	E++ £299
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55-200mm F4-5.6 G AFS DX VR	E++ £129	200mm F4 Non AI	E+ £79
70-200mm F2.8 G AFS ED VR	E++ £1,099	200mm F5.6 Medical	E+ £399
70-210mm F4-5.6 APN	E+ / E++ £69 - £79	300mm F3.5 Non AI	E+ / E++ £125 - £149
70-300mm F4-5.6 AFG	E++ £69 - £75	400mm F5.6 ED AI	Exc £649
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80-200mm F4.5-5.6 AFD	E++ £59 - £69	Zeiss 25mm F2.8 ZF Distagon	E++ £529
80-400mm F4.5-5.6 AFD VR	E+ / E++ £749 - £849	SB11 Speedlight	Unused £175
85mm F1.4 AFD	E++ / Unused £699 - £799	SB12 Speedlight	E++ £29 - £39
Sigma 12-24mm F4.5-5.6 EX DG HSM	E++ £399	SB15 Speedlight	E+ / E++ £35
Sigma 15mm F2.8 EX DG Fisheye	E++ £359	SB16 Speedlight	E++ £59 - £95
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Sigma 28-70mm F2.8-4 DG	E+ £79	SB21B Ringflash	E++ £149
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Sigma 70-300mm F4-5.6 Apo DG Macro	E++ £109	SR2 Ring Light Unit	E++ £49
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Sigma 120-300mm F2.8 EX HSM APO DG E++	£1,199		
Sigma 120-400mm F4.5-5.6 Apo DG OS HSM	Mint £499		
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Tamron 70-300mm F4-5.6 Di	Mint £79 - £89		
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Tokina 24-200mm F3.5-5.6 ATX	Unused £129 - £149		
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Zeiss 50mm F1.4 Planar ZF	E++ £429		
Sigma 2x Apo EX Converter	E++ £109 - £129		
Teleplus 2x MC7 Converter	E++ £39 - £45		
TC16A Teleconverter	Unused £99		
SB-R200 Speedlight	Mint £139		
SB21B Ringflash	E++ £149 - £179		
SB22S Speedlight	E+ £49		
SB23 Speedlight	E++ £35		
SB24 Speedlight	E+ / Mint £49 - £59		
SB25 Speedlight	E++ £69		
SB27 Speedlight	E+ £49		
SB28 Speedlight	E++ / Mint £89		
SB29 Speedlight	E+ £179		
SB400 Speedlight	E++ £79		
SB500X Speedlight	E+ £79		
SB600 Speedlight	E++ £169		
SB800 Speedlight	E+ £179 - £219		
SB800X Speedlight	E++ £129		
SB900 Speedlight	E++ £269		

20-35mm F2.8 AFD	E+ £399 - £449	220 Insert	E+ / E++ £30 - £59
24-50mm F3.3-4.5 APN	E++ £109		
24-120mm F3.5-5.6 ED AFD	E+ £125 - £129		
24-120mm F3.5-5.6 G AFS ED VR	E+ / E++ £219 - £249		
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Tamron 28-300mm F3.5-6.3 XR Di	E++ £159		
Tamron 28-300mm F3.5-6.3 XR Di VC	E++ £299		
Tamron 70-300mm F4-5.6 Di	Mint £79 - £89		
Tamron 90mm F2.8 SP Di Macro	E+ £229		
Tokina 12-24mm F4 AF PRO DX ATX MKII	Mint £429		
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Tokina 20-35mm F3.5-4.5 AF	E++ £149		
Tokina 24-200mm F3.5-5.6 ATX	Unused £129 - £149		
Tokina 35-300mm F4.5-6.7	Unused £99		
Tokina 80-400mm F4.5-5.6 ATX	E++ / Mint £249		
Zeiss 50mm F1.4 Planar ZF	E++ £429		
Sigma 2x Apo EX Converter	E++ £109 - £129		
Teleplus 2x MC7 Converter	E++ £39 - £45		
TC16A Teleconverter	Unused £99		
SB-R200 Speedlight	Mint £139		
SB21B Ringflash	E++ £149 - £179		
SB22S Speedlight	E+ £49		
SB23 Speedlight	E++ £35		
SB24 Speedlight	E+ / Mint £49 - £59		
SB25 Speedlight	E++ £69		
SB27 Speedlight	E+ £49		
SB28 Speedlight	E++ / Mint £89		
SB29 Speedlight	E+ £179		
SB400 Speedlight	E++ £79		
SB500X Speedlight	E+ £79		
SB600 Speedlight	E++ £169		
SB800 Speedlight	E+ £179 - £219		
SB800X Speedlight	E++ £129		
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Sigma 135-400mm F4.5-5.6 Apo D	E++ £349		
Tamron 20-40mm F2.7-3.5 SP Asph	Unused £229		
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Tamron 28-300mm F3.5-6.3 XR Di	E++ £159		
Tamron 28-300mm F3.5-6.3 XR Di VC	E++ £299		
Tamron 70-300mm F4-5.6 Di	Mint £79 - £89		
Tamron 90mm F2.8 SP Di Macro	E+ £229		
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Tokina 16-50mm F2.8 ATX Pro DX	Mint £399		
Tokina 20-35mm F3.5-4.5 AF	E++ £149		
Tokina 24-200mm F3.5-5.6 ATX	Unused £129 - £149		
Tokina 35-300mm F4.5-6.7	Unused £99		
Tokina 80-400mm F4.5-5.6 ATX	E++ / Mint £249		
Zeiss 50mm F1.4 Planar ZF	E++ £429		
Sigma 2x Apo EX Converter	E++ £109 - £129		
Teleplus 2x MC7 Converter	E++ £39 - £45		
TC16A Teleconverter	Unused £99		
SB-R200 Speedlight	Mint £139		
SB21B Ringflash	E++ £149 - £179		
SB22S Speedlight	E+ £49		
SB23 Speedlight	E++ £35		
SB24 Speedlight	E+ / Mint £49 - £59		
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F3 + MF14 Databack	E+ £219	80-160mm F4.5 A	E+ / E++ £299 - £399
F3 Body Only	E+ £129	80-160mm F4.5 FA	E++ £699
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45-85mm F4.5 FA	E+ £599		
55mm F2.8 A	E++ £225		
55-110mm F5.6 FA	Mint £699		
150mm F3.5 A	Unknown / E++ £169 - £229		
80-160mm F4.5 A	E+ / E++ £299 - £399		
80-160mm F4.5 FA	E++ £699		
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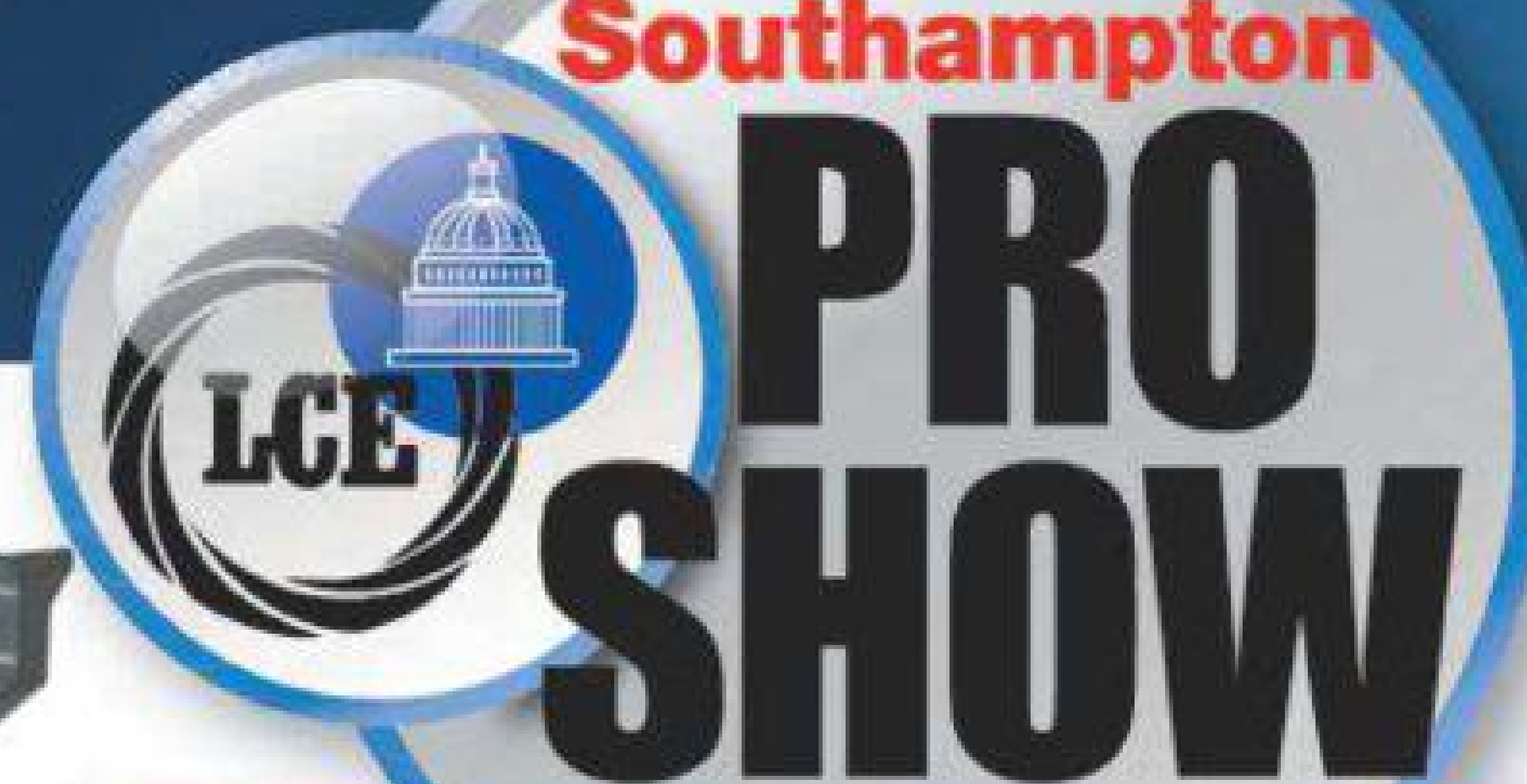
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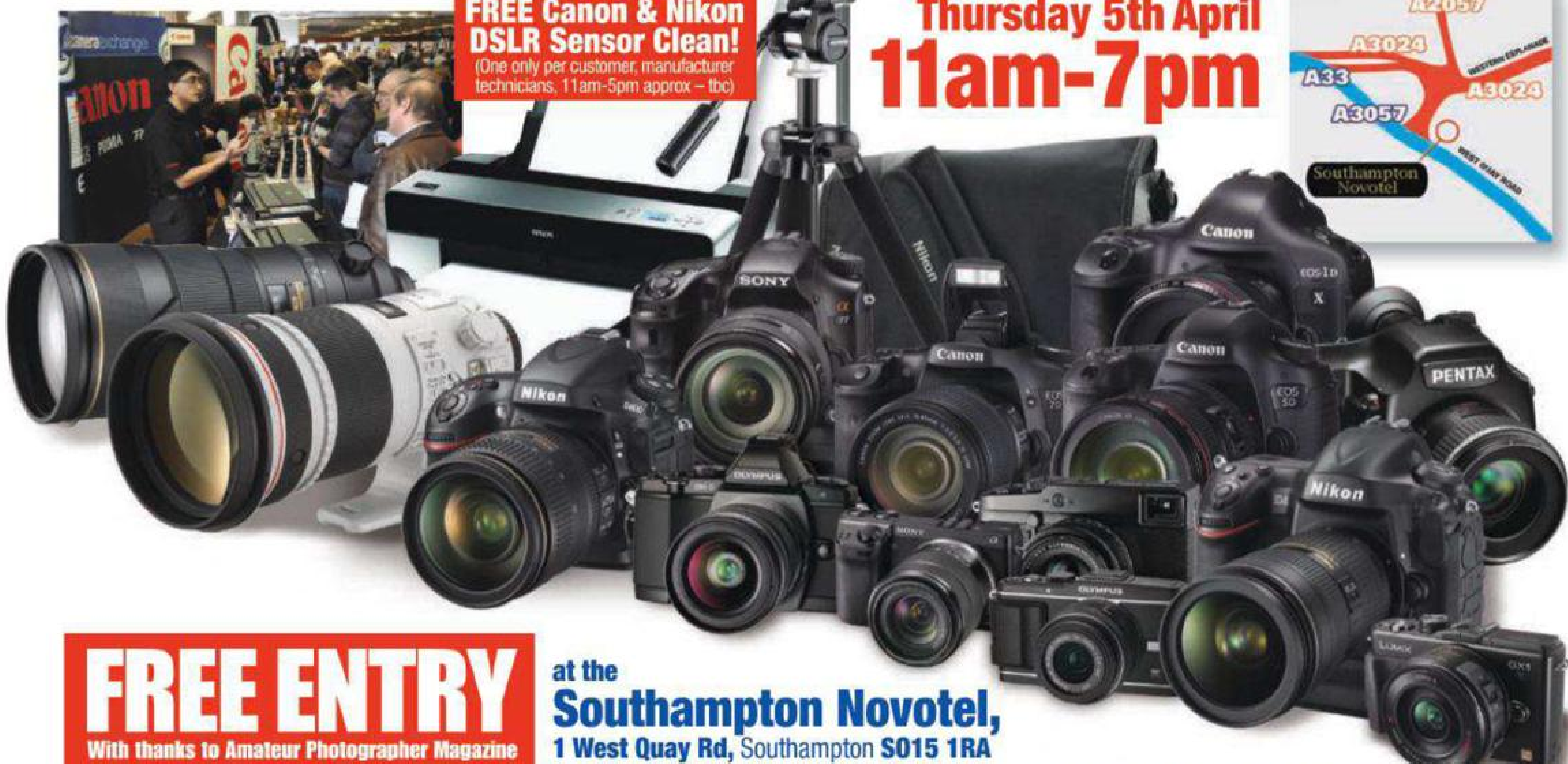
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Equipment**



5th April 2012 – Southampton Novotel

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(One only per customer, manufacturer
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**Thursday 5th April
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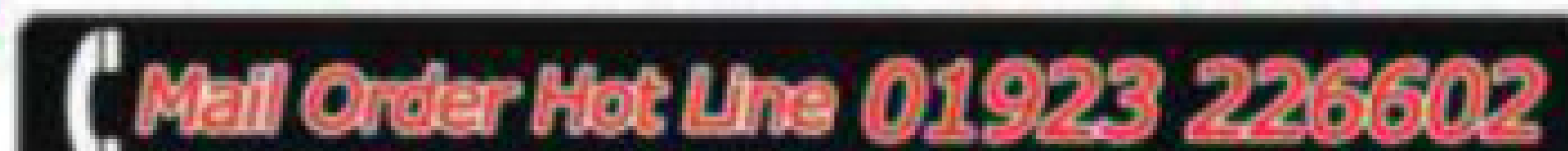
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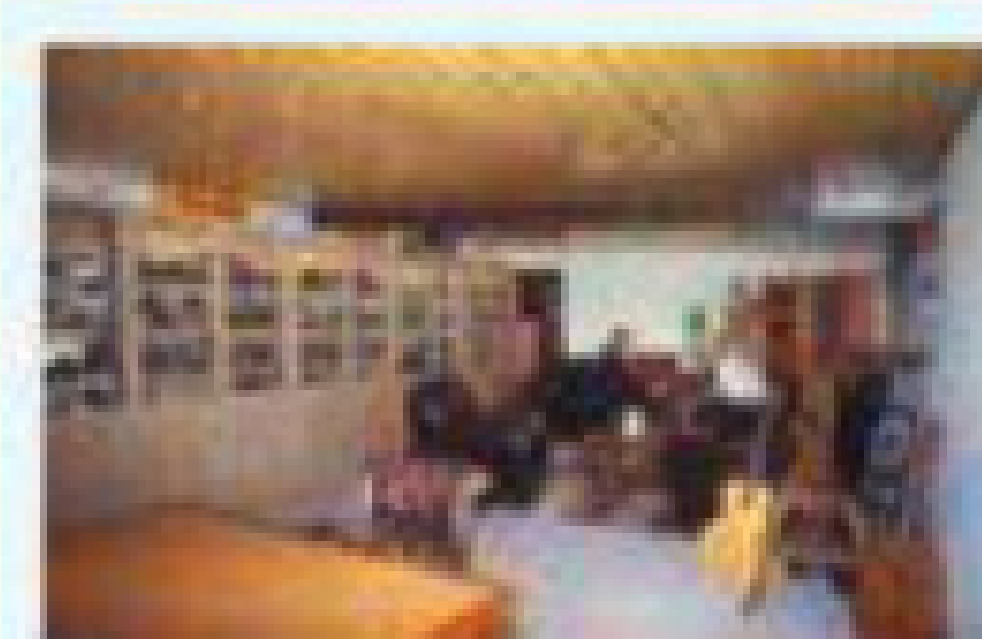
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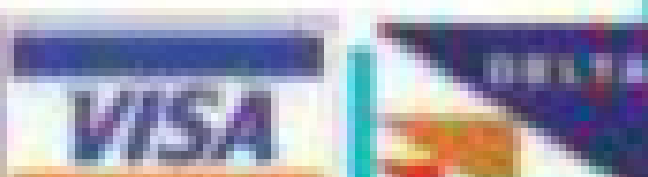


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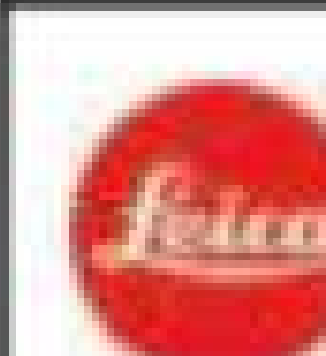
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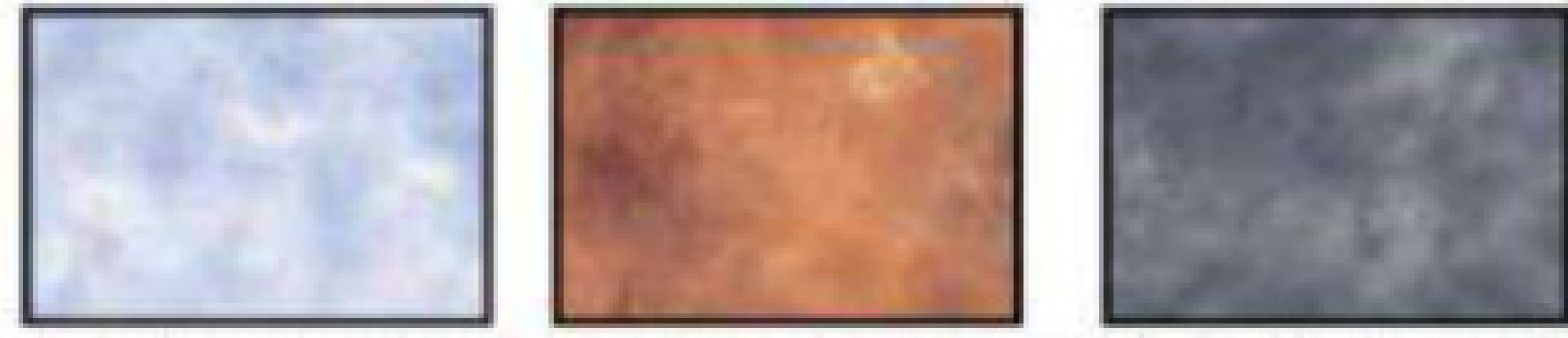
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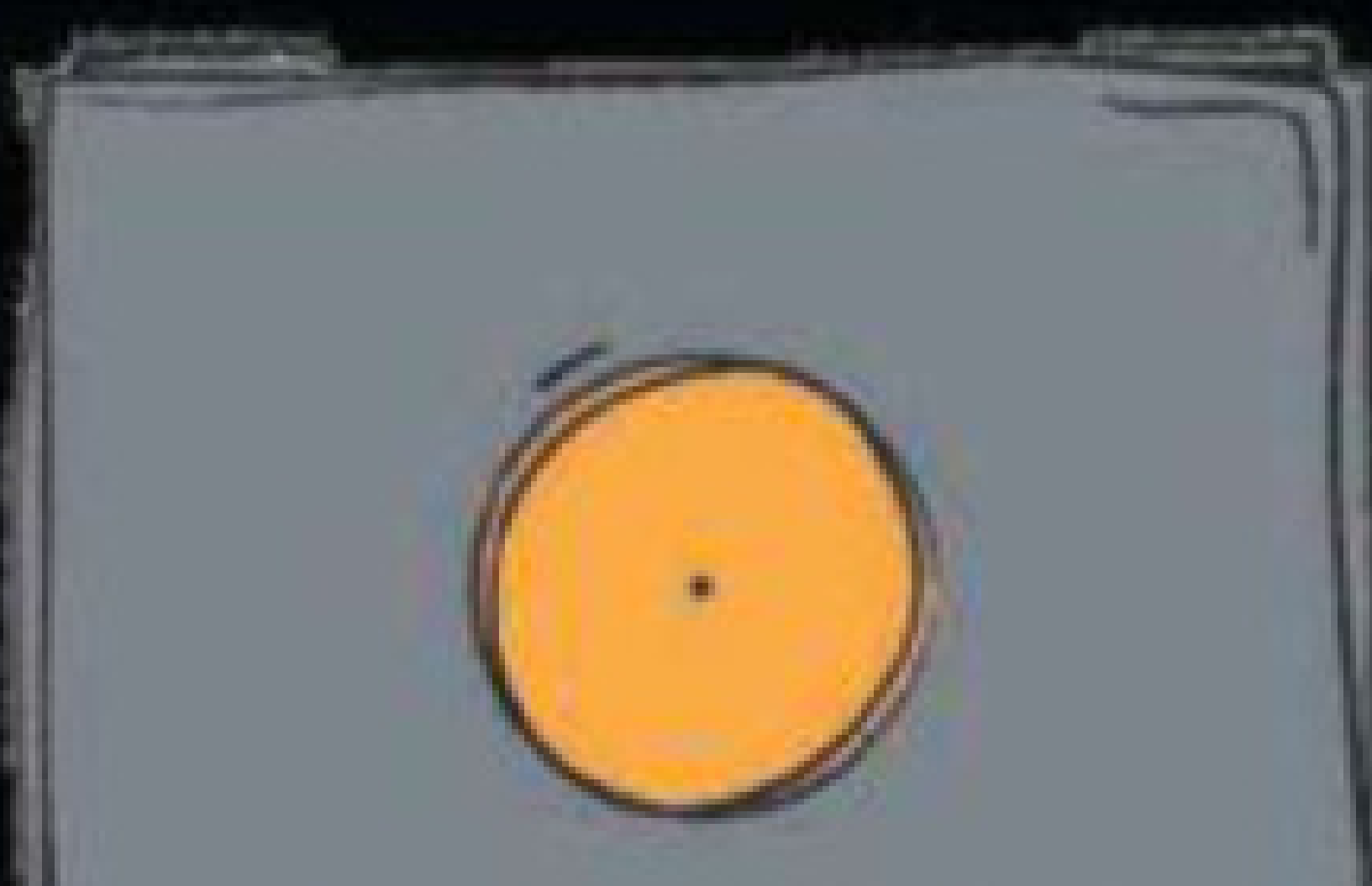
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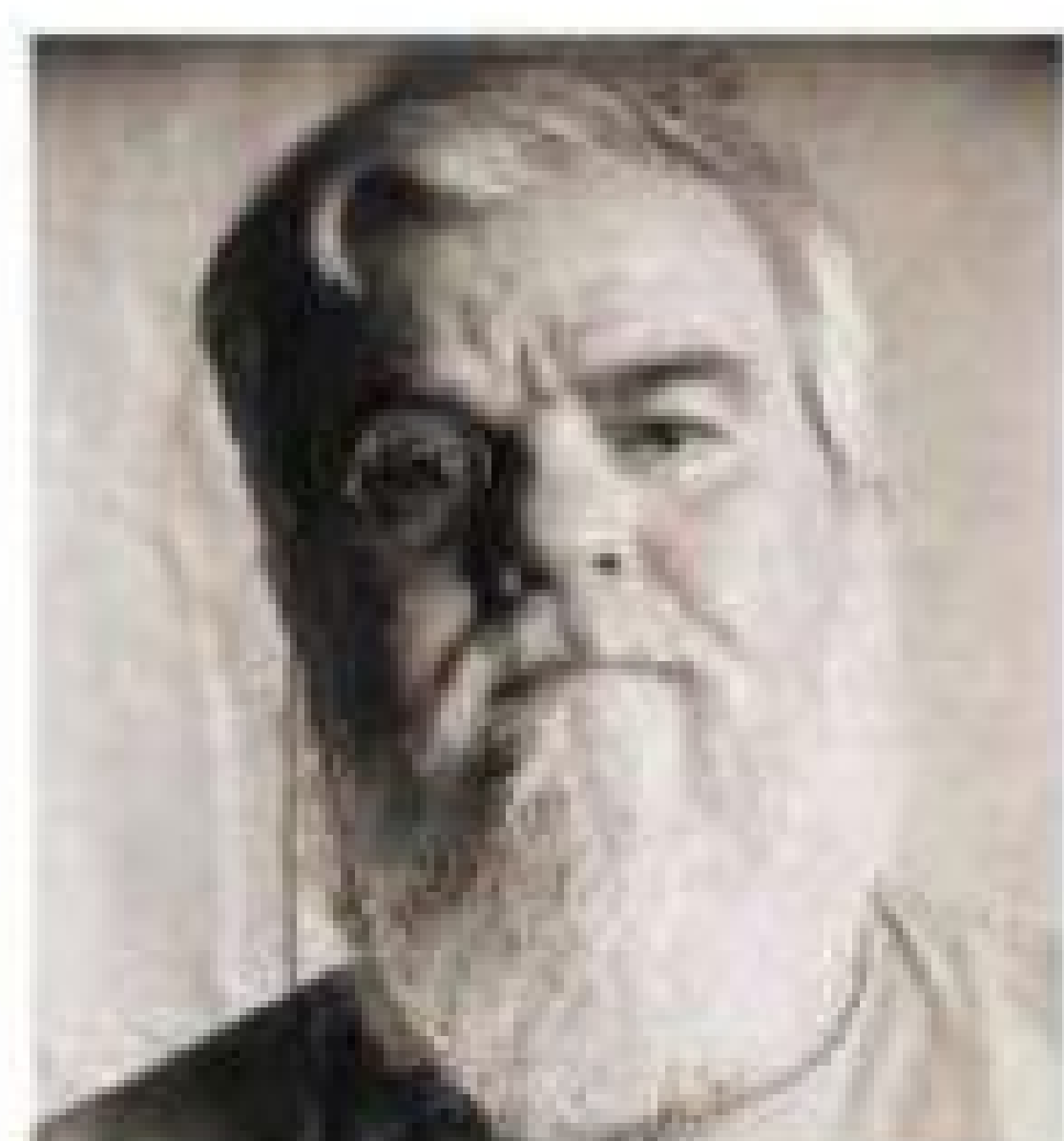
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ROGER HICKS

Are wedding photographs really important and is it worth spending lots of money on hiring someone to take them?

HERE is a saccharine and blatantly dishonest line of argument, puffing up the importance of wedding photography and encouraging the intellectually challenged to spend more than they can afford: 'When the wedding dress has been put away, and the food has all been eaten, and the guests have all gone home, and the flowers have wilted and died, all you have left is the photographs...'

If that's all you've got left, you should contemplate immediate divorce. In fact, you shouldn't have got married in the first place.

This is because, first and foremost, you have each other. Even if you're bitterly realistic and recognise that some marriages end in divorce, you hope (and with any luck believe) that yours won't. Getting married is a declaration of your love for each other, and a hope that you will be together forever. It is not a photo opportunity.

Another thing you will have, along with each other, is your memories. Yes, photographs can be a valuable *aide-memoire*. You can look at them years or decades later and think, 'Gosh, weren't we young,' and 'Gosh, we've been lucky'. But quite honestly, even just a snapshot will suffice to spark reminiscences. You don't need a big padded album full of top-flight professional photographs. In fact, I'll address a little challenge to my married male readers. Do you know exactly where your wedding pictures are? I know I don't. Your wife almost certainly does, but that's because women are usually better at knowing where everything is, from last year's electricity bills to the packet of hacksaw blades you bought yesterday and must have put down somewhere when you came in.

Before this prompts too much hate mail from wedding photographers, I'll add that I think it's a good idea to hire the best wedding photographer you can afford. If you don't, you may find there were moments you really wished had been photographed, but which somehow eluded all the photographers who were there. I'm assuming, of course, that as a photographer, you have quite a lot of friends who are also photographers.

The key phrase in the paragraph above is, however, 'the best wedding photographer you can afford'. If you

can afford £10,000 just for the wedding photography, which is what one of my friends has been known to charge, then the best of luck to you. Likewise, the best of luck to any wedding photographer who can get £10,000 for shooting a wedding, although a fee that big will include a number of ancillaries.

'The best wedding photographer you can afford' also assumes that you actually care about wedding pictures. Some people don't. If, with the wedding in prospect, one of you cares and the other doesn't, it's

probably as well to defer to the one who does. But if you discuss it, you might find that neither of you really cares, in which case, why not save the money or at least buy a cheaper package? You may even have a reliable, trustworthy and competent friend who actually *wants* to photograph the wedding.

Actually, if they are reliable, trustworthy and competent, they'll probably try to persuade you to hire a wedding photographer,

because shooting weddings is hard work, nerve-racking and expensive. I've shot five weddings in 40 years or so. The first two were because my friends were too young and too broke to afford 'real' wedding photographers. The second two were because they were very old and very dear friends, and insisted. The fifth was the daughter of my oldest friend. All five were shot as wedding presents, without even charging expenses, which in film days could amount to hundreds of pounds. All five were successes.

Now, whereas in this column I'll often start with something apparently non-photographic and move on to link it to photography, this time I'm going to reverse it. Weddings are just one aspect of how our rituals have failed to keep up with reality. If you are desperately poor, then indeed, yes, your wedding may well be the greatest day of your life. With the exception of that one day, your life may consist of little but unremitting, unrecorded and probably back-breaking toil. But in a society where leisure and holidays, and possibly even foreign holidays, are taken for granted, it would be rather sad if you could never look forward to even better days together than your wedding day – and to pictures of those days. **AP**

'Do you know exactly where your wedding pictures are? I know I don't. Your wife almost certainly does, but that's because women are usually better at knowing where everything is'

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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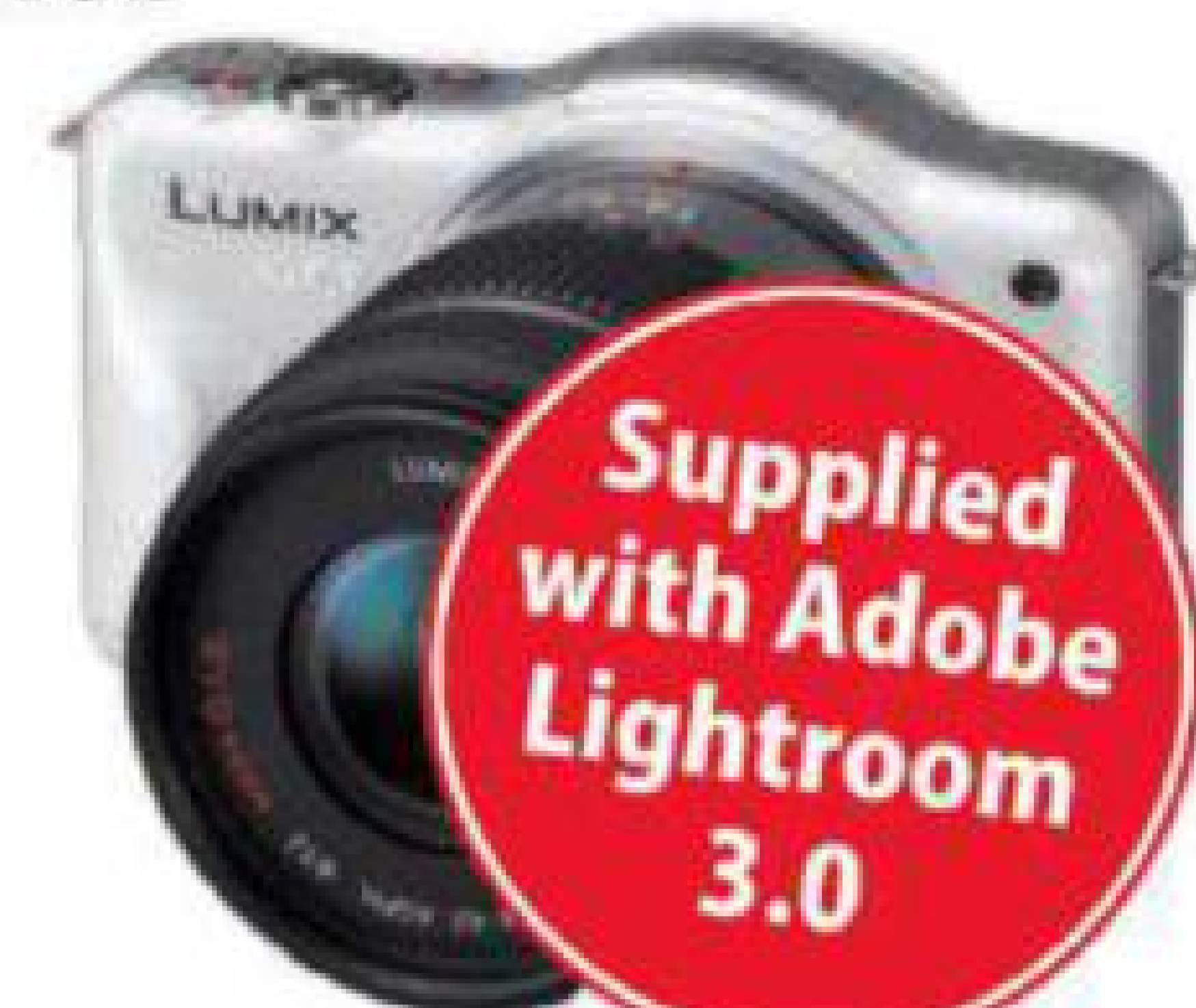
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